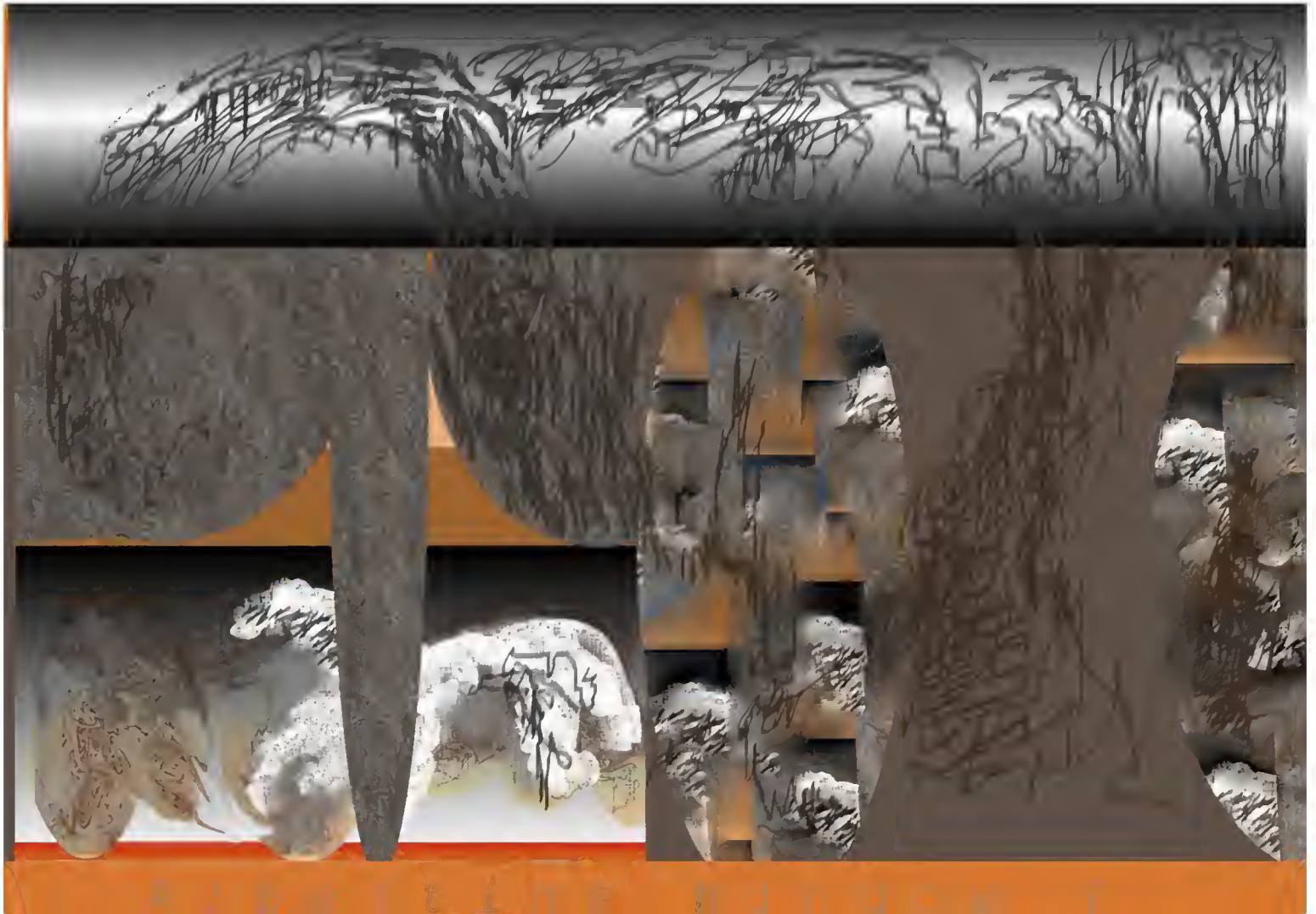


Albertine Window With Continental Drift

SPLINTERS AND FICTIO OF DRAWING MOODS

Edwin VanGorder



Albertine Window With Continental Drift

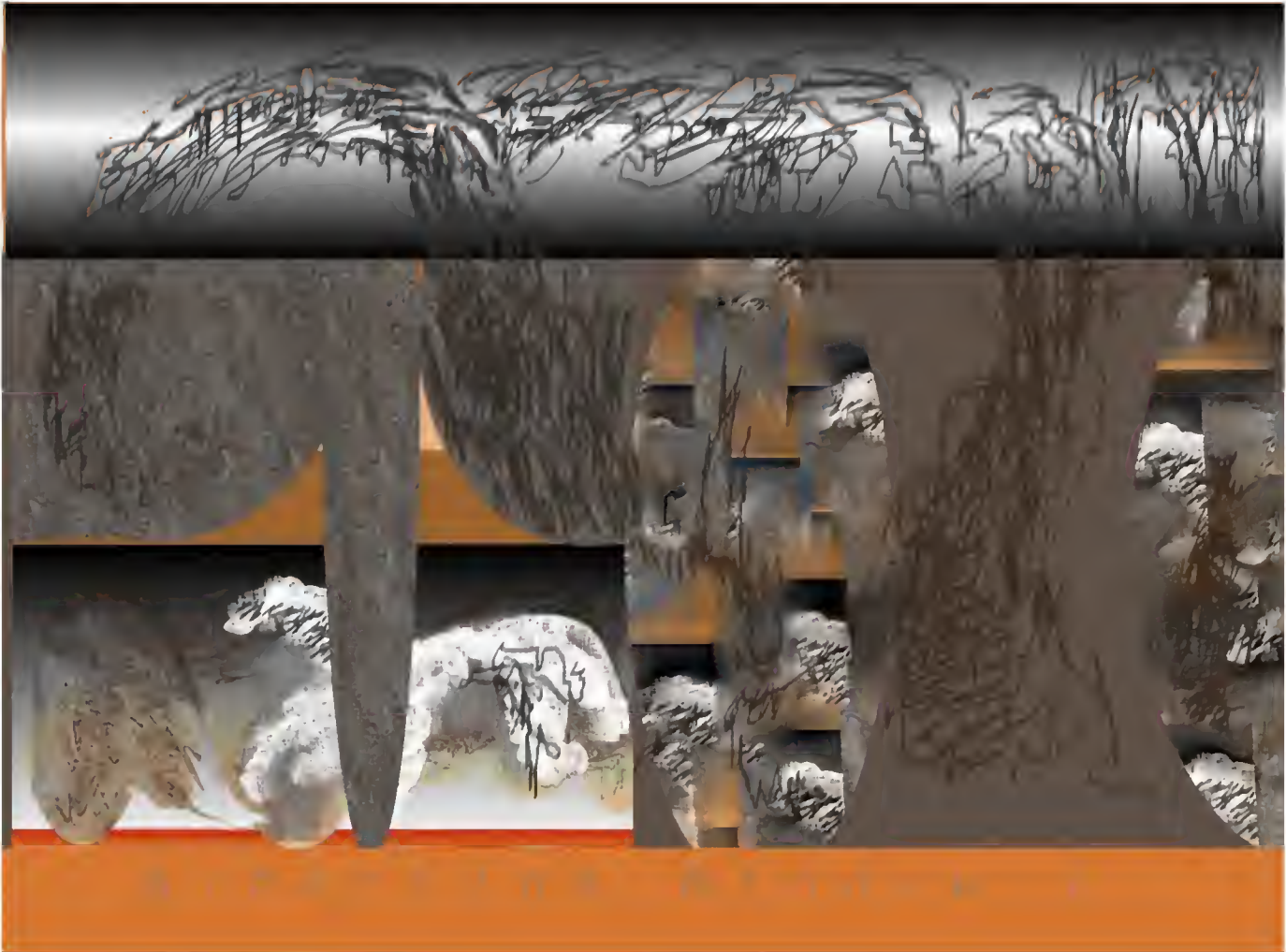
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Morandi mentions leaving a few pictures on his walls till he realized he was not looking at them anymore and would replace: i.e. they had receded from his conscious sense of design to that of ornament or perhaps the terms are dynamic and may also pass from ornament in a positive sense to design or pattern in a corollary... the meaning by which lexis, or style derives from Sanskrit “leekha to draw and as Avelkha paint or definitive drawing i.e. “style” just as the word Sanskrit means elevated style refer to skrit as a variation of skrr (PIE)- scratch to sculpture morphology... Likewise Sullivan- I have cast of one his decorations wrote on ornament as a crime, yet obviously could not resist: there for in considering sensation as a whole perhaps ornament as trivial was crime, but if in the realm of active intuition not so(all this complicated by those things which are designed to be unobtrusive)...

This predicates and qualifies the term sprezzura, or the idleness of technique by which form may emerge, reflecting the bodies fielding of sensation on a manifold of levels... or a manifest of some integration complex such as Sanskrit indicates of drawing as such integrating i.e. drawing forth, near, by, beyond, in , around etc... feeling as such, taking in, draws in and gauges intensity, thus the gauge winds up in the term “language” If the “author” may be said to have disappeared as a concept, then also the audience has also (ha ha),(reminds me of Deridda lecturing at Stanford and highways choked with traffic desperate to hear him but he intimidated them one by one till only one remained-me? No I was just a 13year old kid with a tennis racket)... how to to explain this away? Simple- the audience and author share shifting boundaries of perception as created and received in which the creating receives and the receiving creates. I mentioned sprezzura because Roberto Colasso uses the rhetorical term in relation to the etchings of Tiepolo which in and of themselves are incredibly obscure to readable meaning (I believe they are a take on the Spartan Staff or coding system of wrapping a message around twisted leather before writing so extracted is in code unless you have a staff with the same groove pattern to translate. Therefore the intended meaning may be buried in alternative zones which suffice, and in the end then a kind of “feeling” the most naïve viewer adjusts to is still as feeling a thought zone, feelings take in, or as Heidegger put have to come across, and that is where the complexity of language begins, namely with simplicity- philosopher I am looking at named Dennet begins by stating words are a beginning and simplest organization principle becoming more complex with mapping and design and math and so forth but I disagree right there: the first organizing was tracking and tracing, people could read the ground in relation to events and in this process all the others are already invented... (get your footwork down)...



The Albertine Window Series: I am relating the general idea of an Albertine window as an example of a cultural “habit” to take into the habitat of a theoretical speculation. By Mieke Bal that Albertine in Proust’s novel was not a person but more generally a personification of places inhabited in the novel by the named presence. This then may be considered a kind of splinter of thought which I simultaneously redirect to Tod Cronan’s musings on Matisse’s relation of Kant’s conditions of experience simultaneously the conditions of the objects of experience” for Matisse” “to give yourself completely to what you are doing while simultaneously watching yourself do it or per REO Speedwagon” surrender surrender (traditional double negative or litotes per rock) but don’t give yourself away”... Cronan has difficulty with what he calls “affective “ abstraction and one must recognize that in his adoption of the rhetorical “affectus” or human emotions mirrored to mind he is also in a kind of relation to “Fascilila” or the creation of structures of all around use (field invariant rather than field independent i.e. a structuralism presumably open to evolution as an invitational rhetoric. We all know facilia alright from Occupational Therapy and its leitmotif ad nauseum of “ facilitate” – so that’s how I imagine that skirmish begins... but to summarize Cronan he looks for integrative structure in the work of art beyond its mere appearance.

However one may backtrack to Occupation and relate it to the rather different Occupatio of rhetoric which means an unresolvable reference, for example Cronan allows” there is no coherent position to be made on representation”(per Berkely- i.e. we are within perception as semiotic- somatic) I use the word perception, Cronan references Berenson as relating perception at a lower level belonging to a condition of animals subject to perception, whereas (for Bergson) it is in a recapitulation to consciousness that the signified arrives informed via aperception. From this flows a kind of deconstruction of “flux” (we shall temporarily devise as an inversion process between the subconscious signified and the signified a metonymy) in which then likewise Machinae differentiates from machine in the same way connexion differentiates from connection (thus the affective “machine of art towards imagination) and so, on reconsideration animae differentiates from animus. So that would be the Albertine Window Screed....

Up Along the way also Metier, as bent, and medium as mode relate towards media as the polyphonic Occupatio....

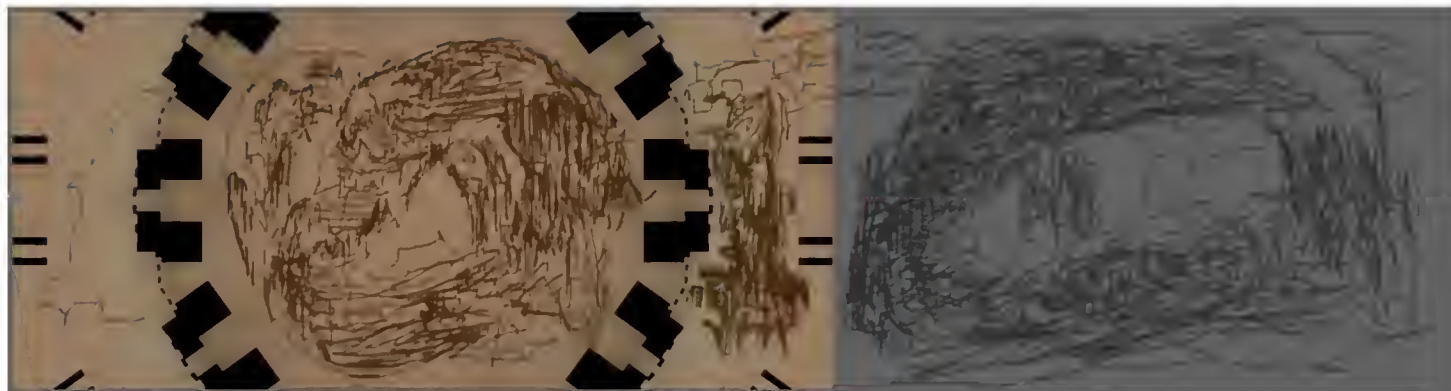


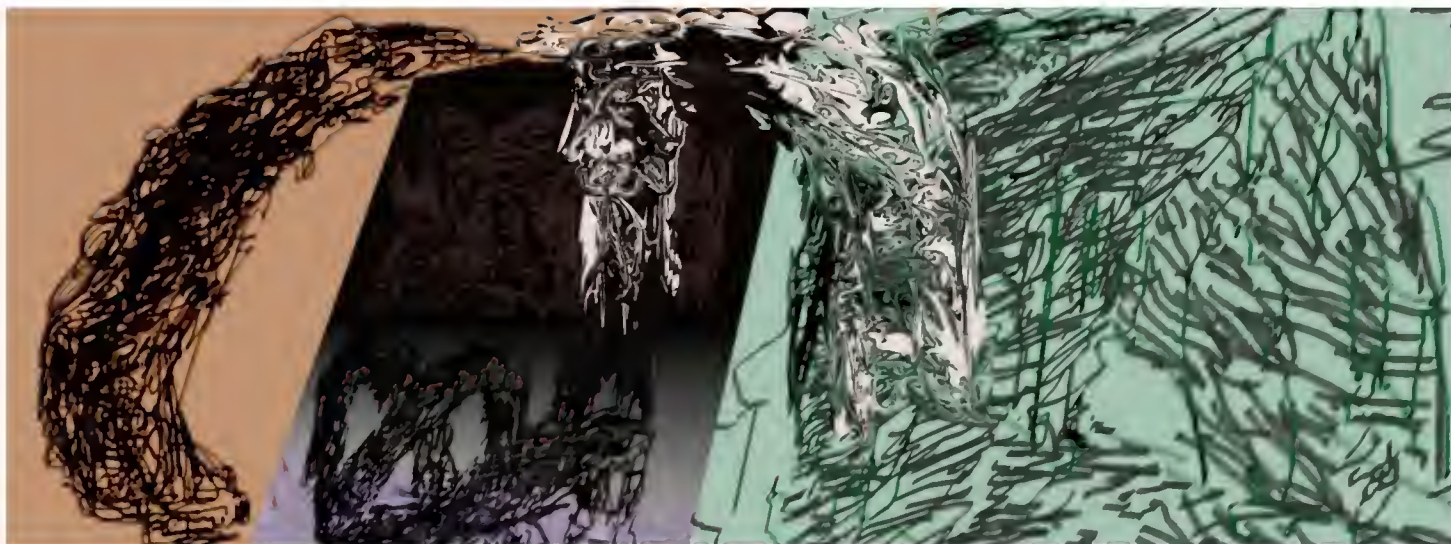
Material Caylux Quincunx

The difference between semiotics and rhetoric may be mapped to a difference between field dependent and field invariant, the former (f.d.) relating as semiotic niche of the appeiron or haptic whole of circumstance as circumstantially enlisted to view. While rhetoric is field invariant it then pertains to philosophy as asking the question of integration to idea of an experiential whole, semiotics is similar but is placed at the doors and windows of new information and therefore permits its splintering of attention to moment.

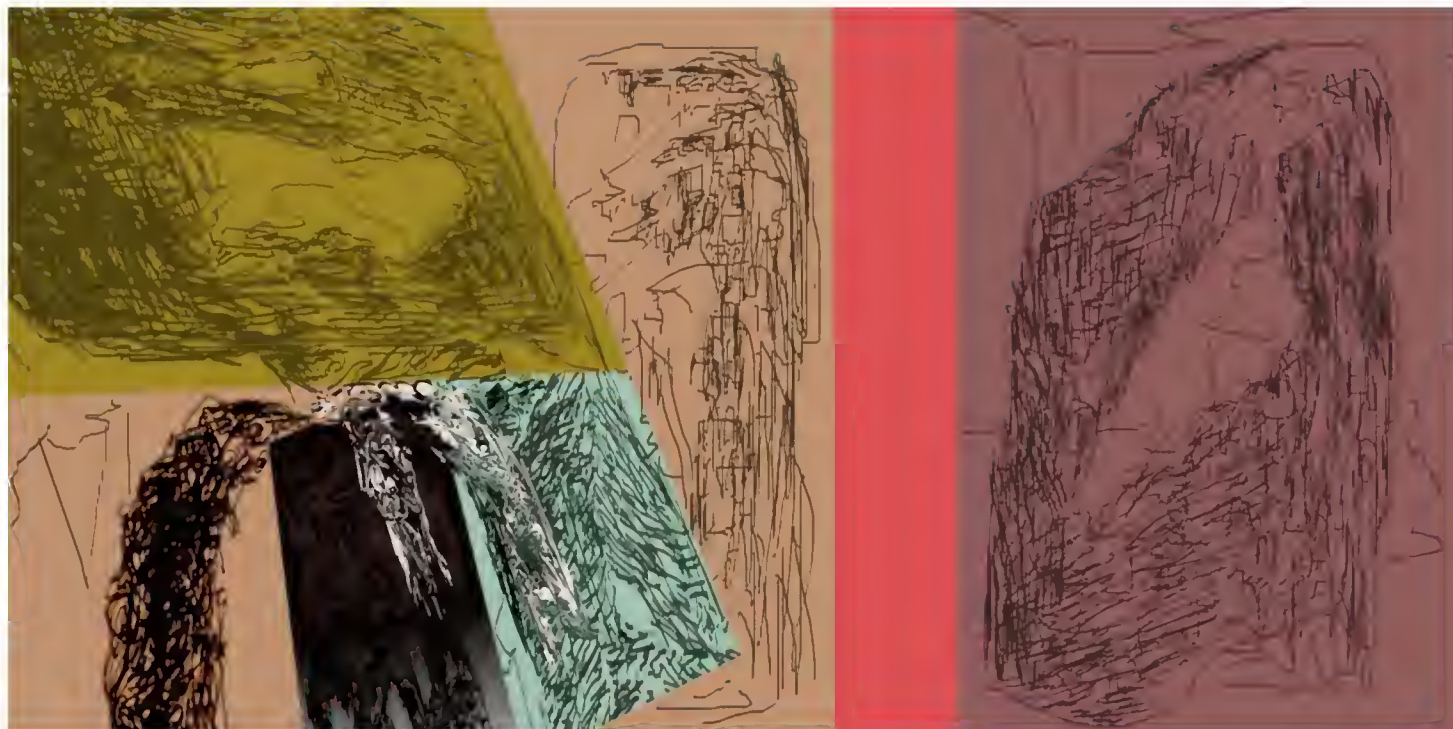
When the American Indian Sequoia invented his Cherokee writing system he created rather than an alphabet- a syllebet, that is he identified sound values, similar then to morphemes by which the texture and timbre of the language differed from the Romantic language system by which sound values morph to selected difference – a morphogenic character then is assimilated by Sequoia as opposed to the morphological and from as much as we have placed here then morphologies and morphogenic character pertain to that sense of evolution by which structuralism to be valid must stake out a view over differences of arrival and those between cortical integration and conceptual deification as alike-rhythm but differing in tone and texture. Thus Sequoia, in having his namesake a tree is provident to recollecting that material as a word is derived from the idea of wood as pertaining to its rings, growth patterns, that material is an “occupatio” or emergent status of eternal investigation and poly-dialectic, morphogenic and polyphonic.

The evolutionary quality of language pertains within the word “evolution” to origins in the PIE “wel” given over to a v sound and indicating the morphology of all-around character: viol, violin, viola , archivolt(pattern around capital, volute, capital head Ionian form, valve, volvulus , vulva, waltz, wallet , involve, willow , whelk , helix devolve, vault and wale, wale a favorite of mine as giving the information of the lump and the hollow-wale per hollow, the lump per PIE Breuh or sudden morphology, as in brew, or bratt i.e. mauleable mass – brow.... And similarly the relation of making to fashion (to fashion a form) and of routing a route through the scriven given.

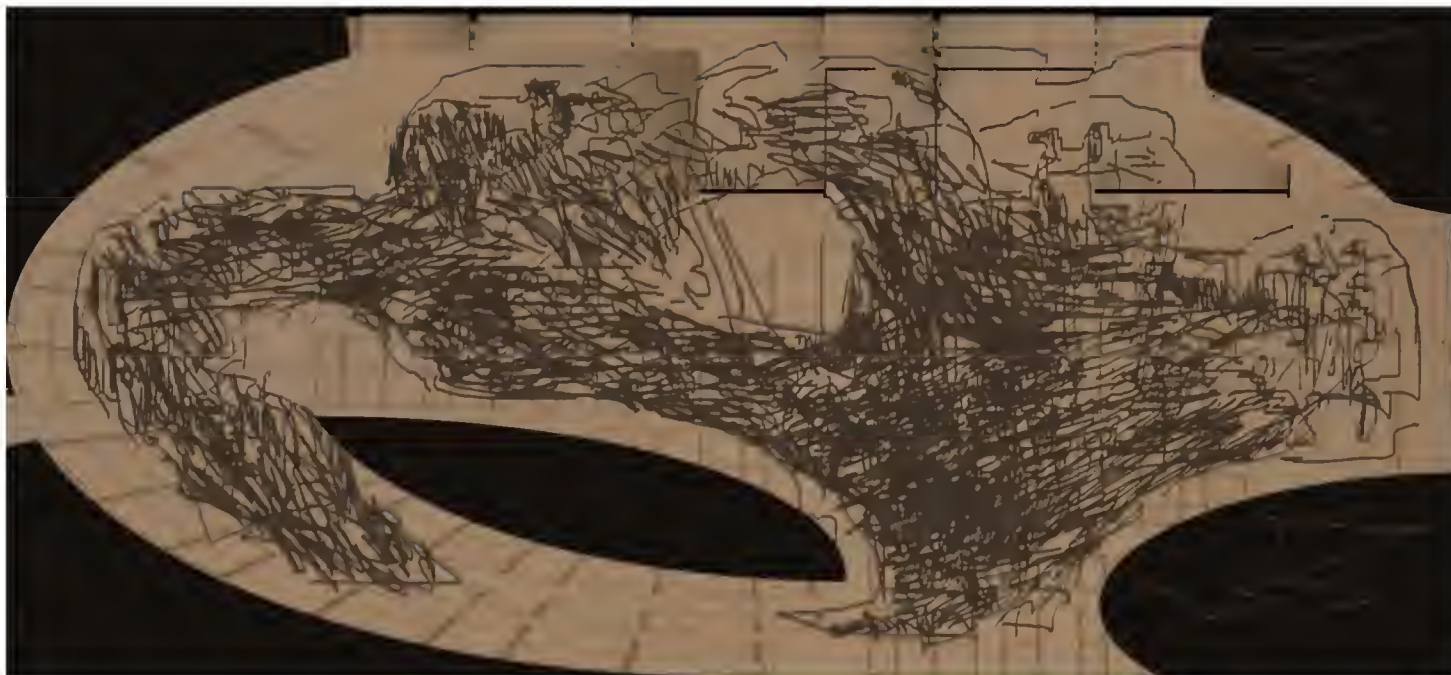






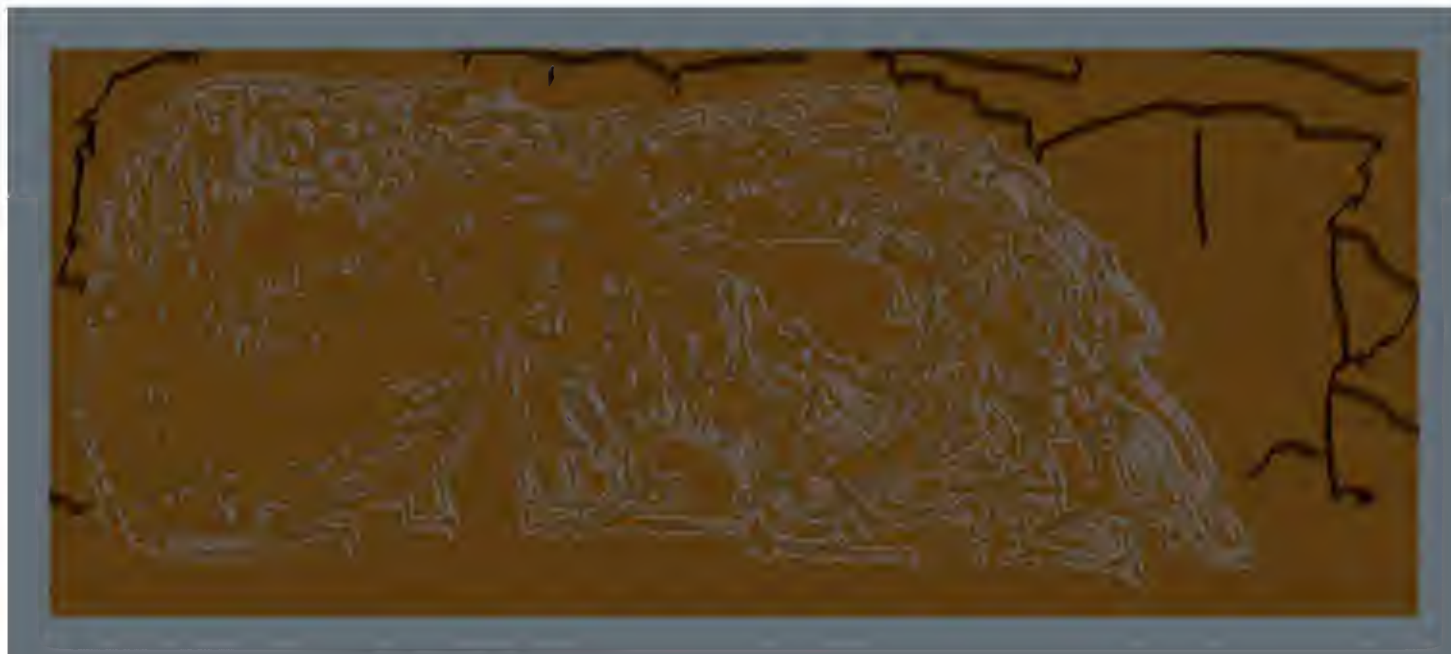


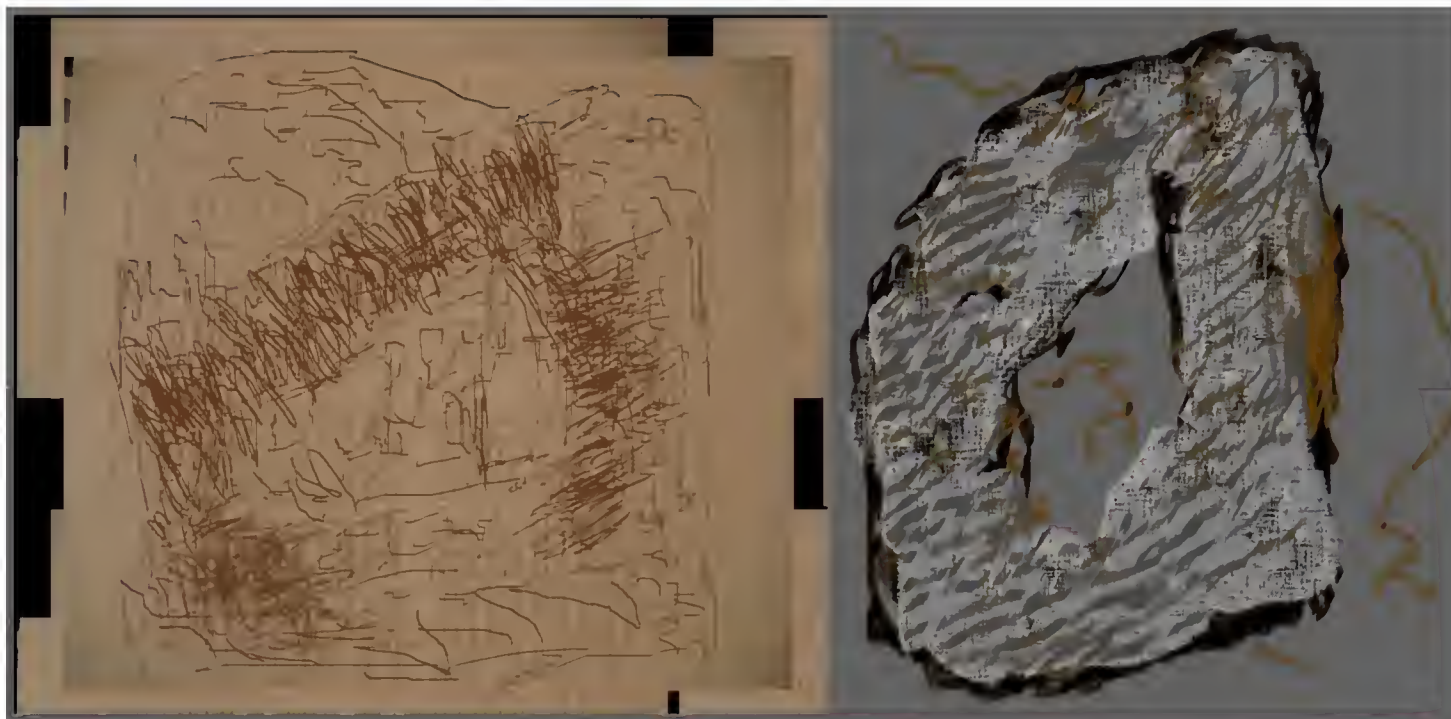


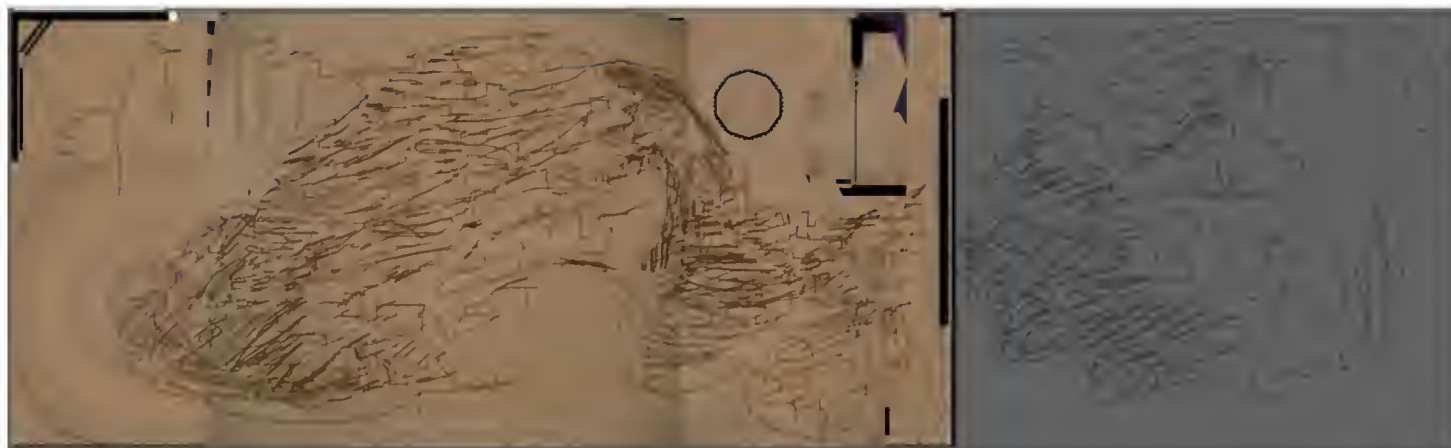


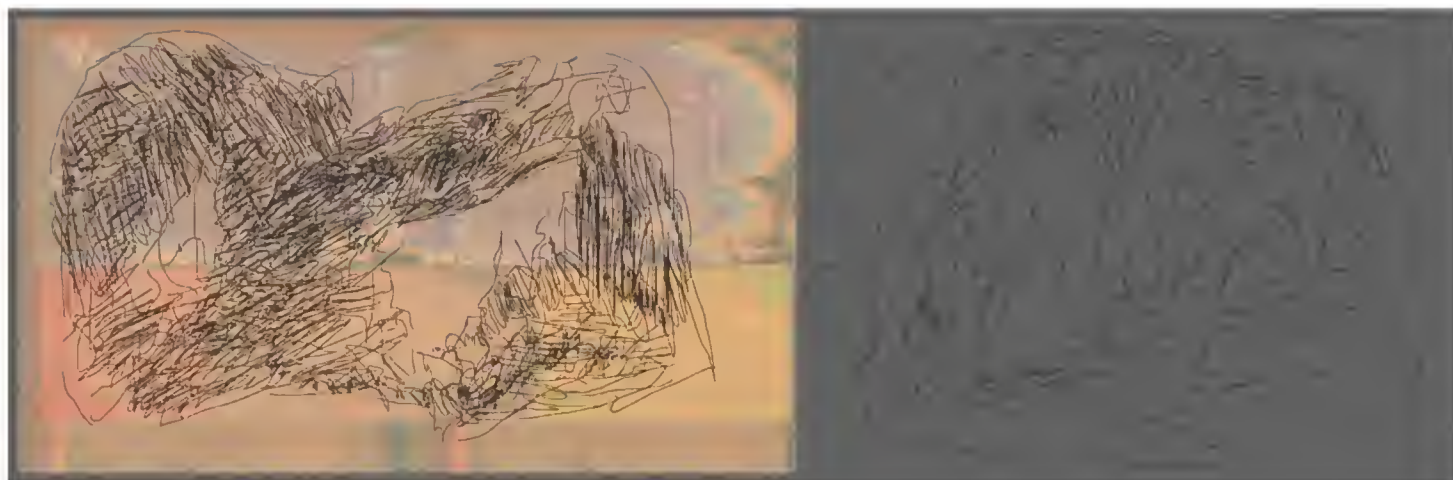


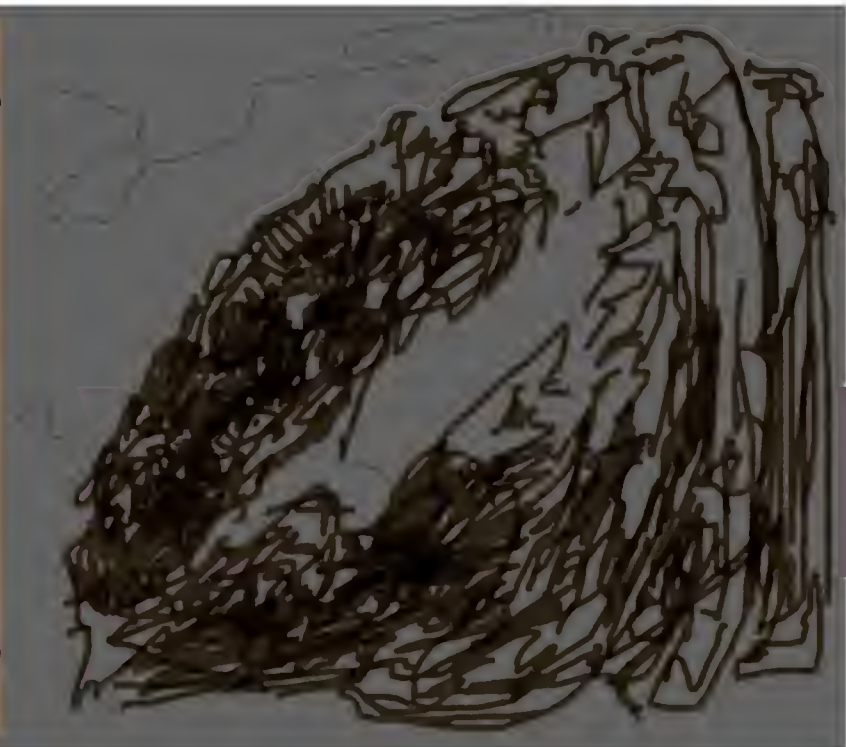


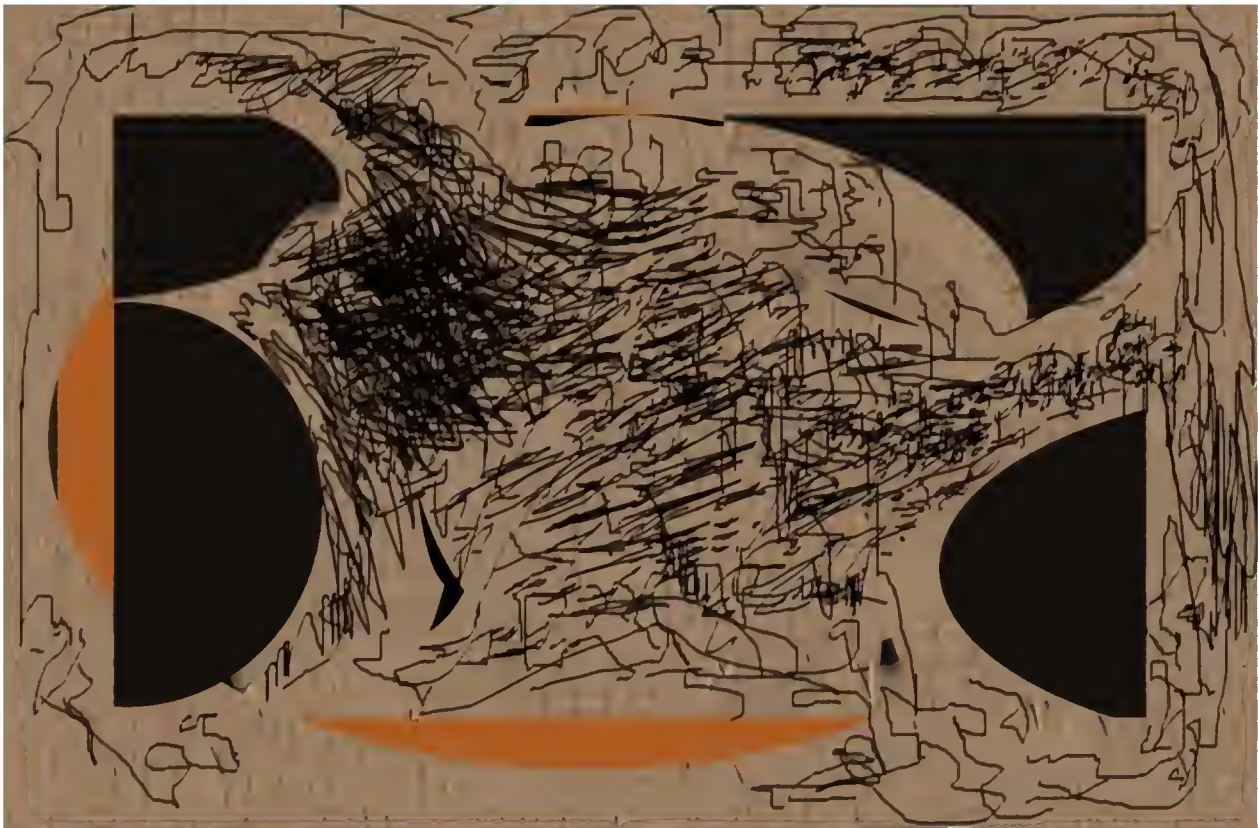


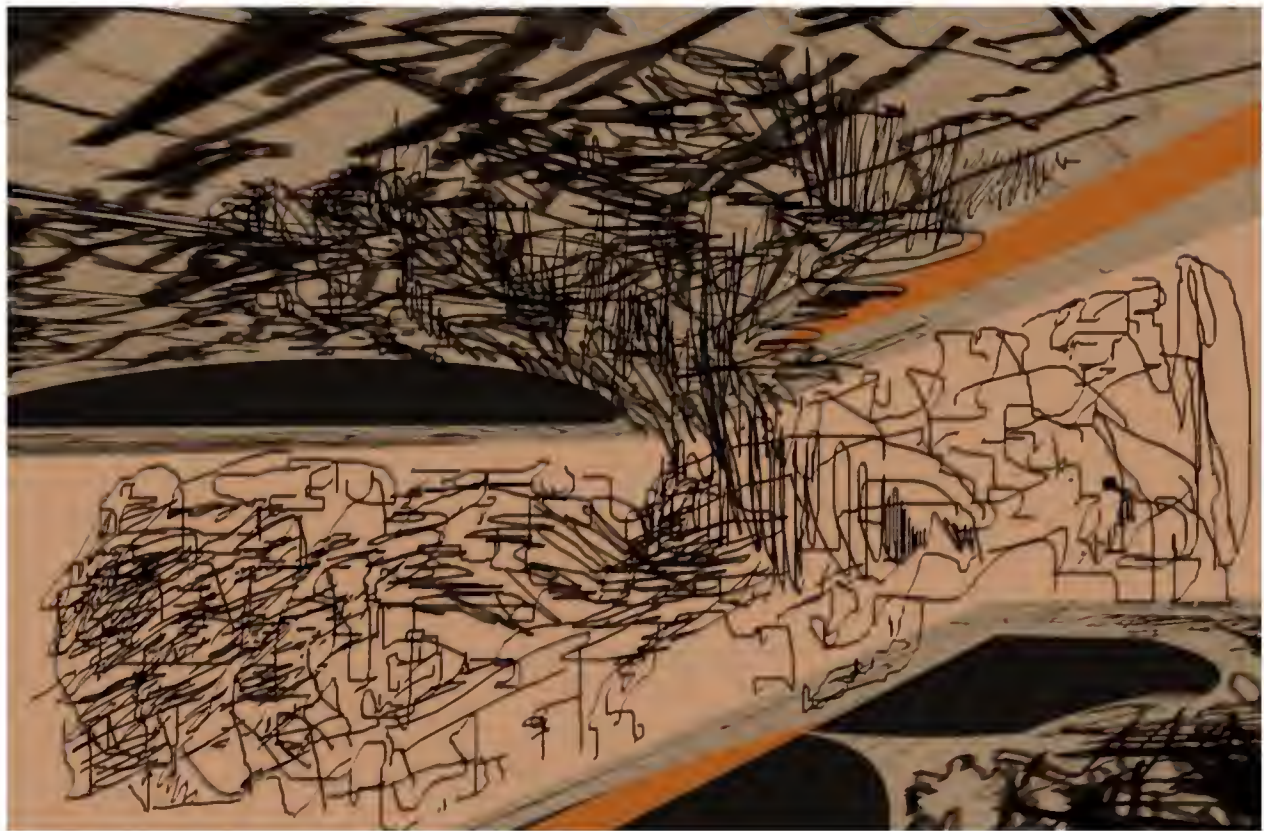




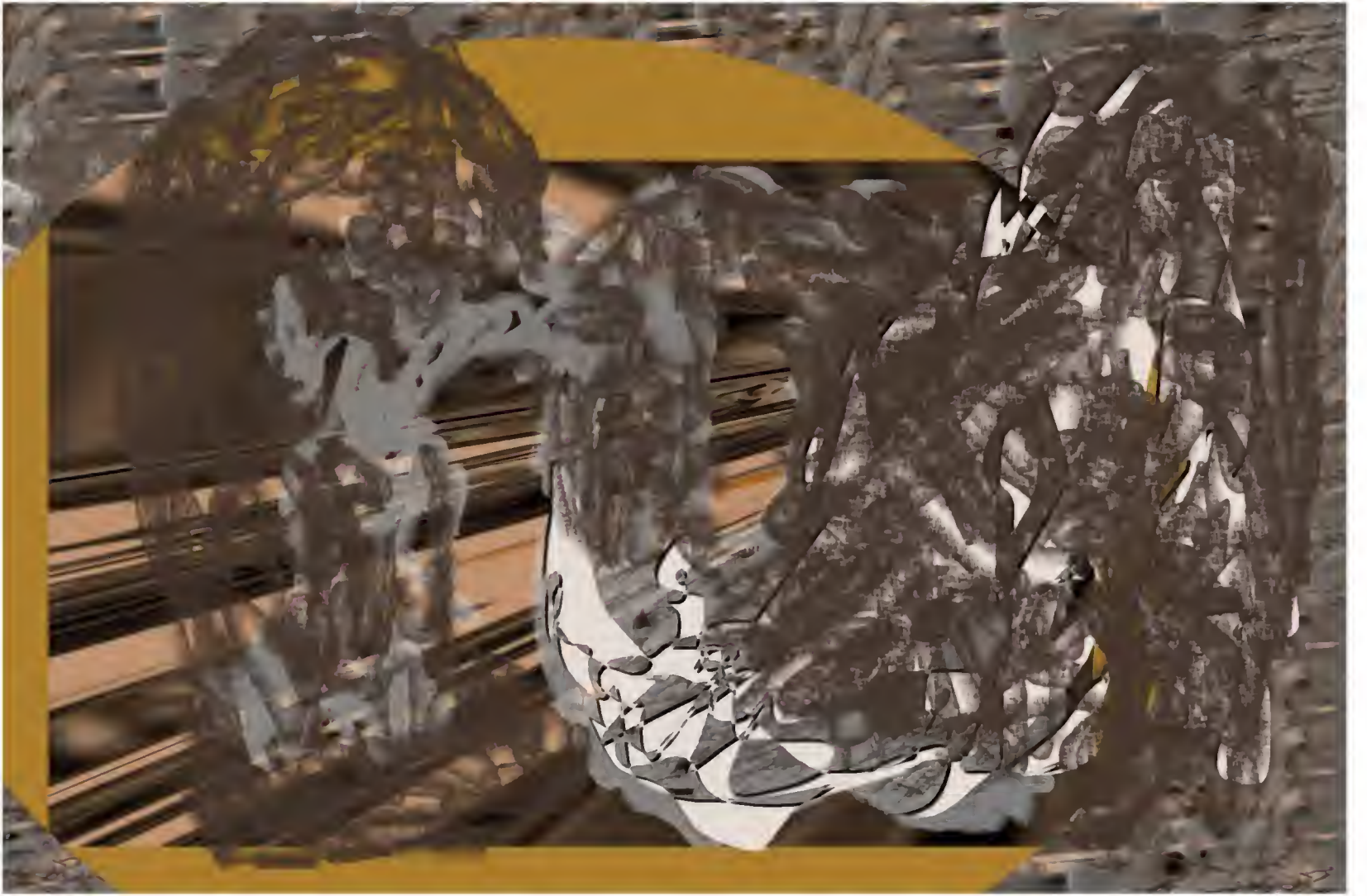


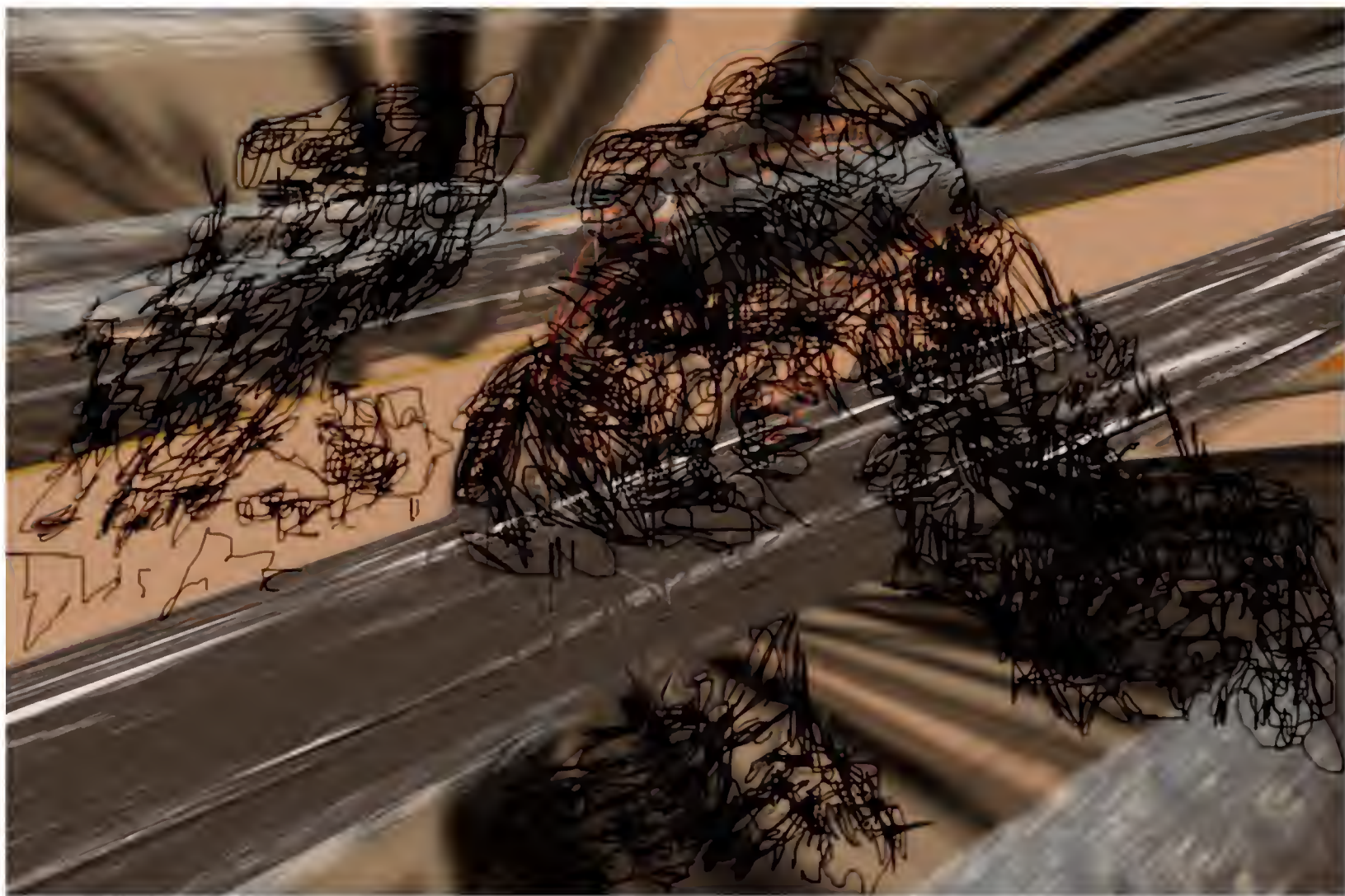


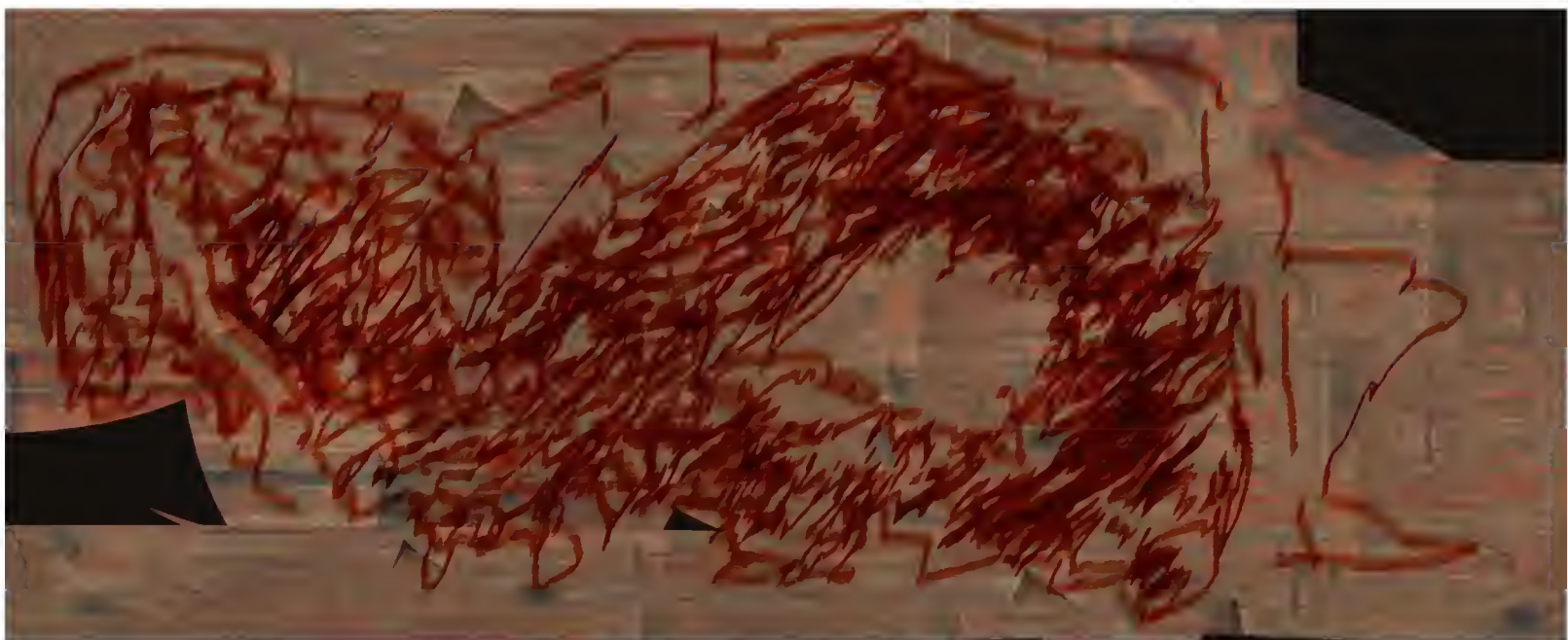




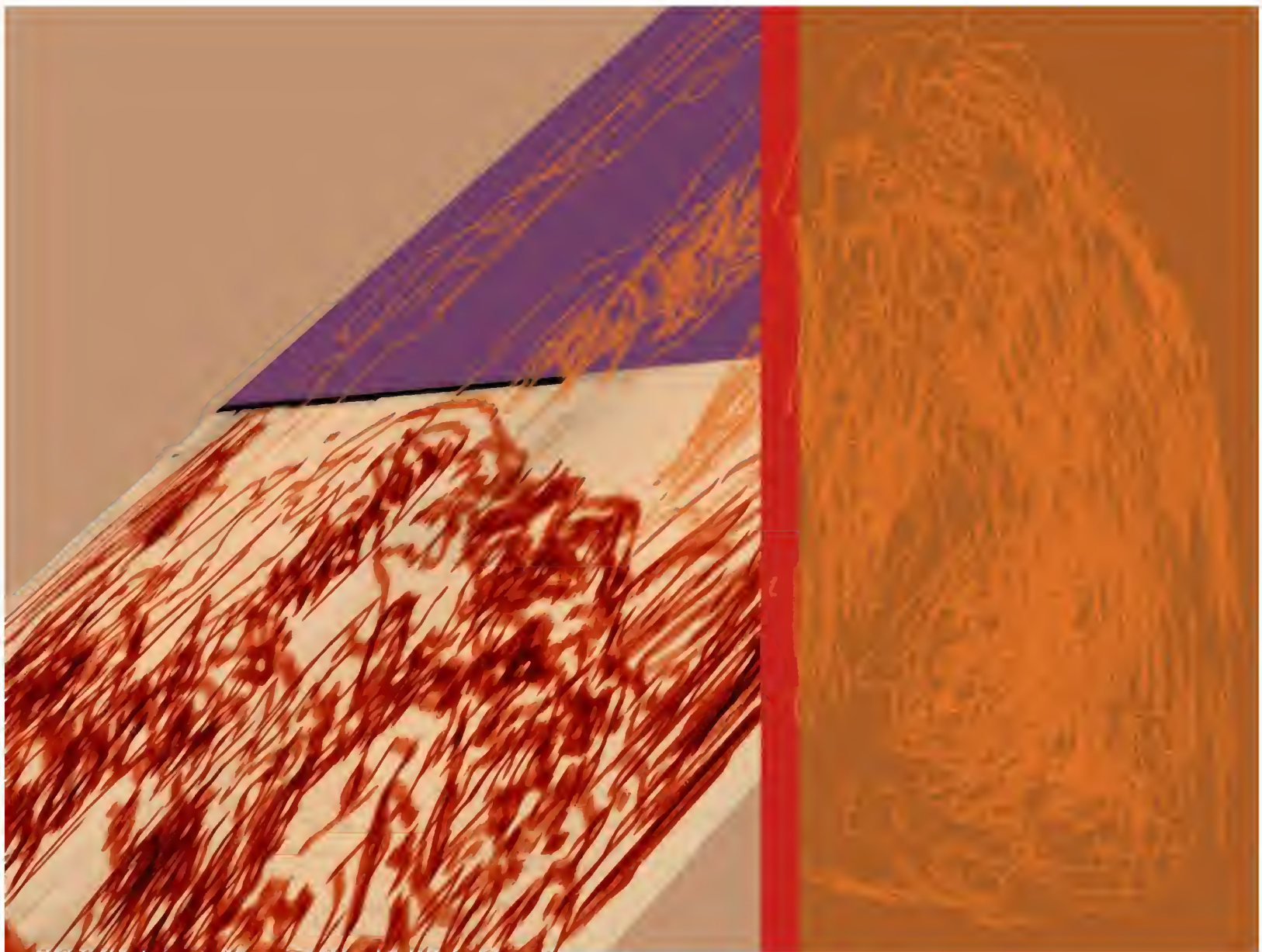


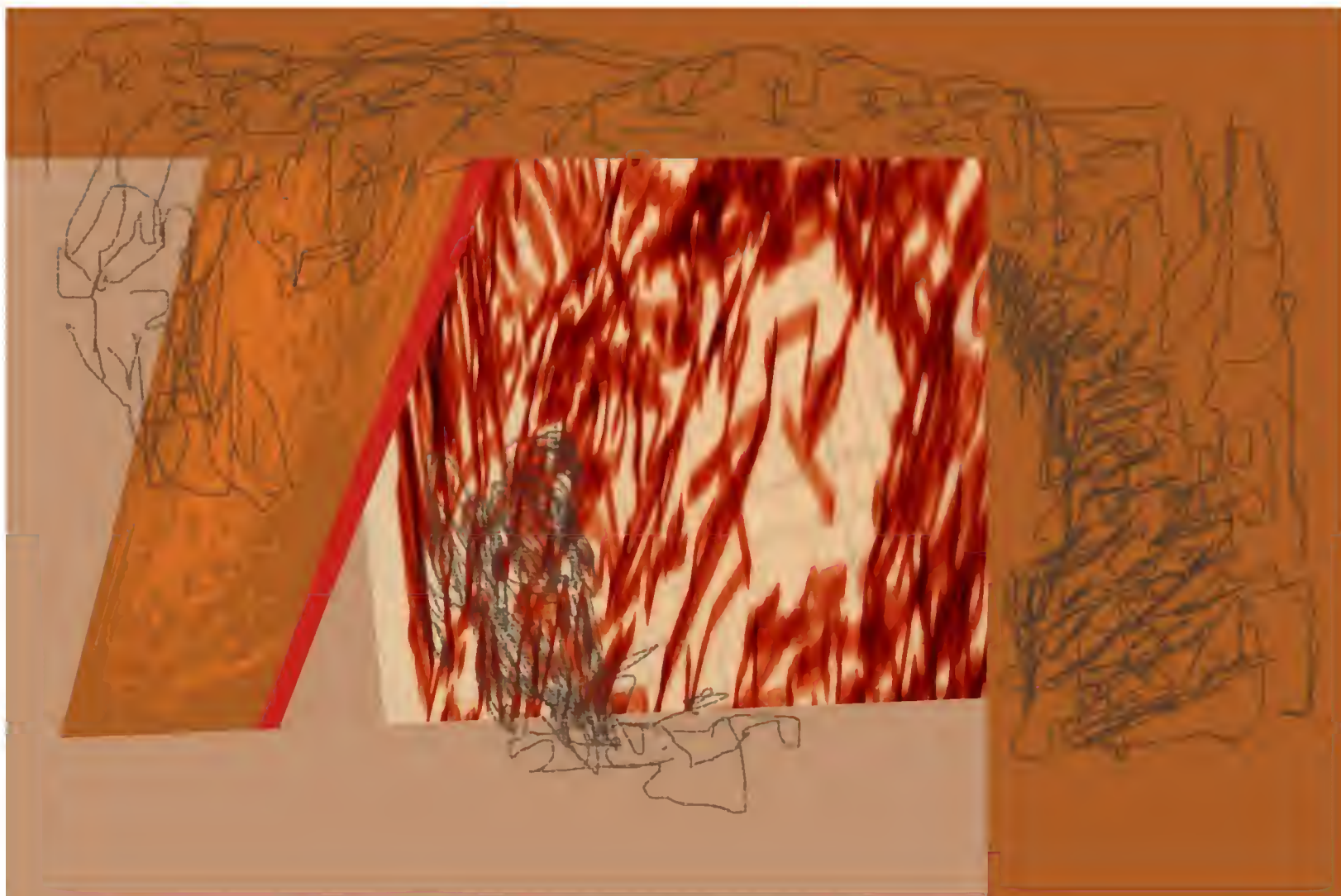


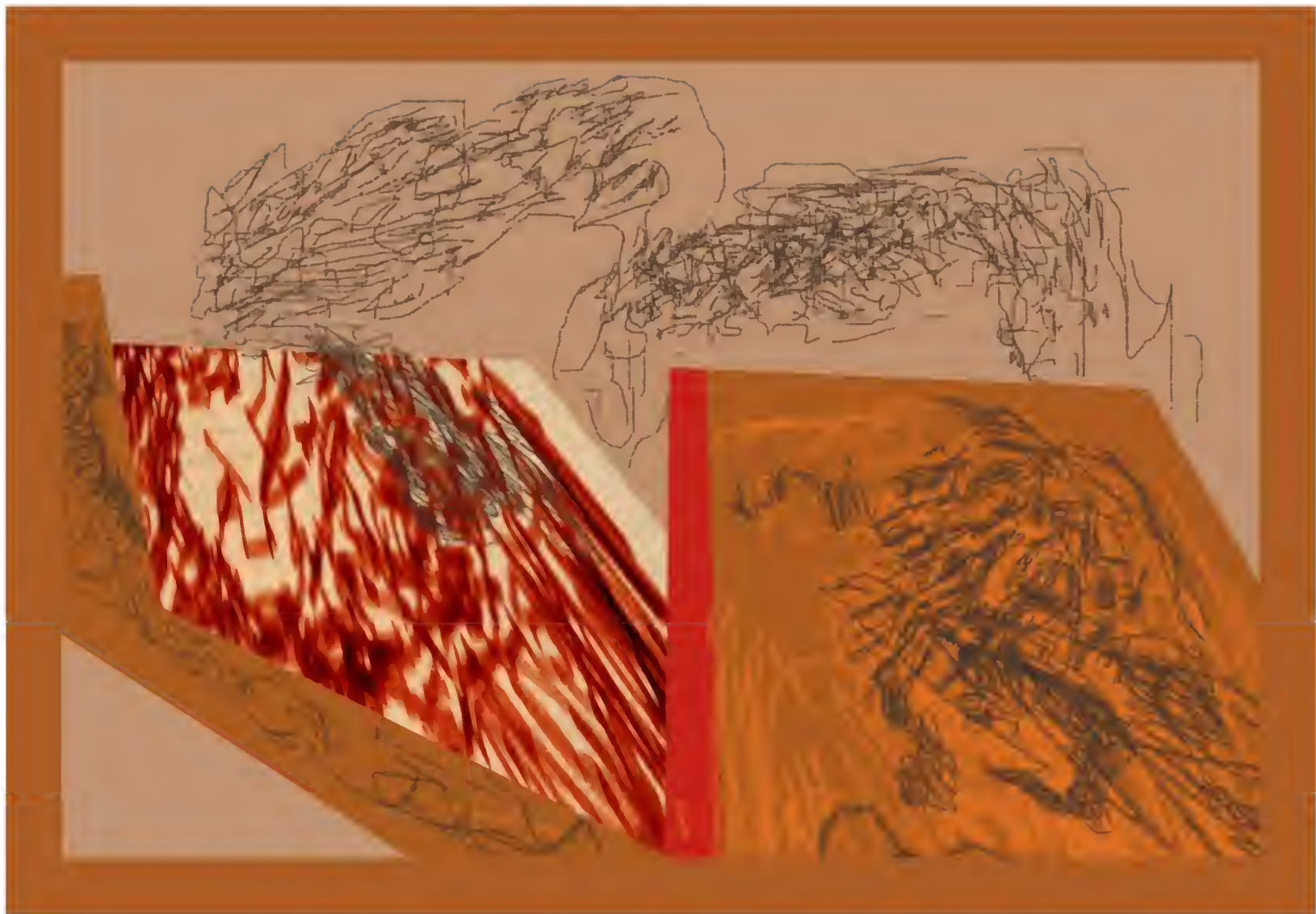








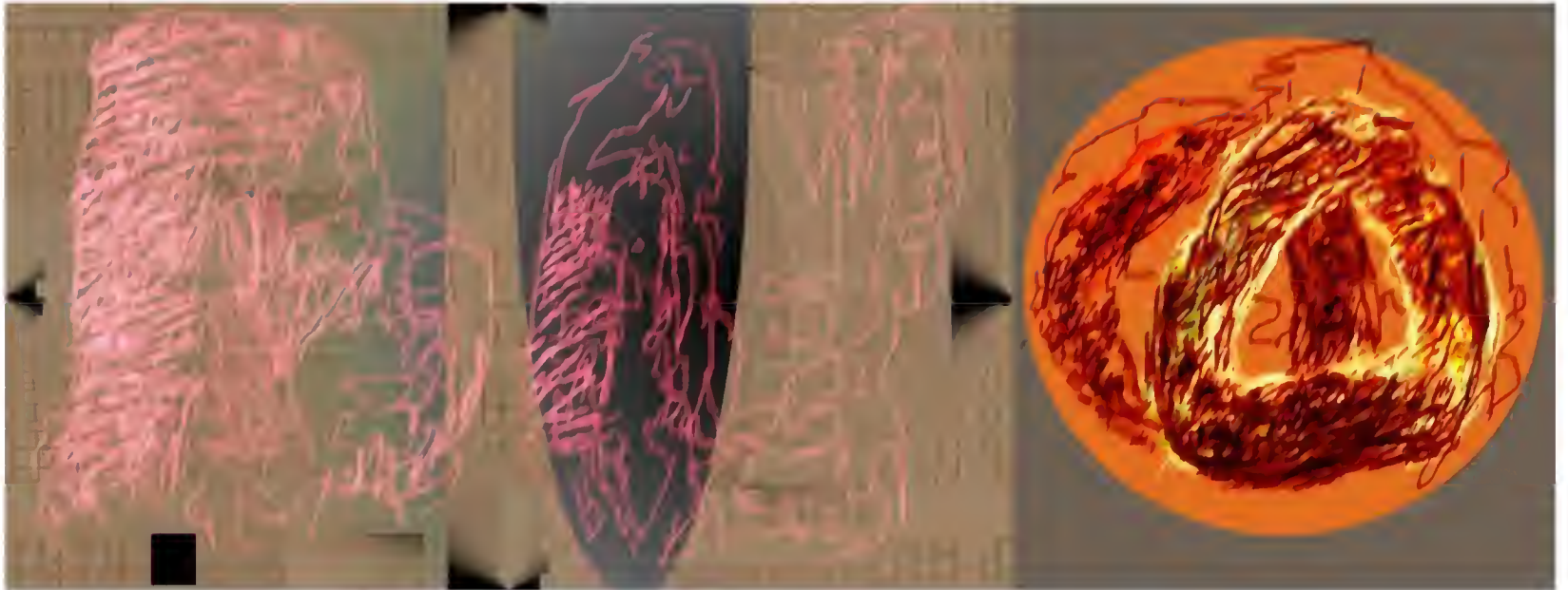


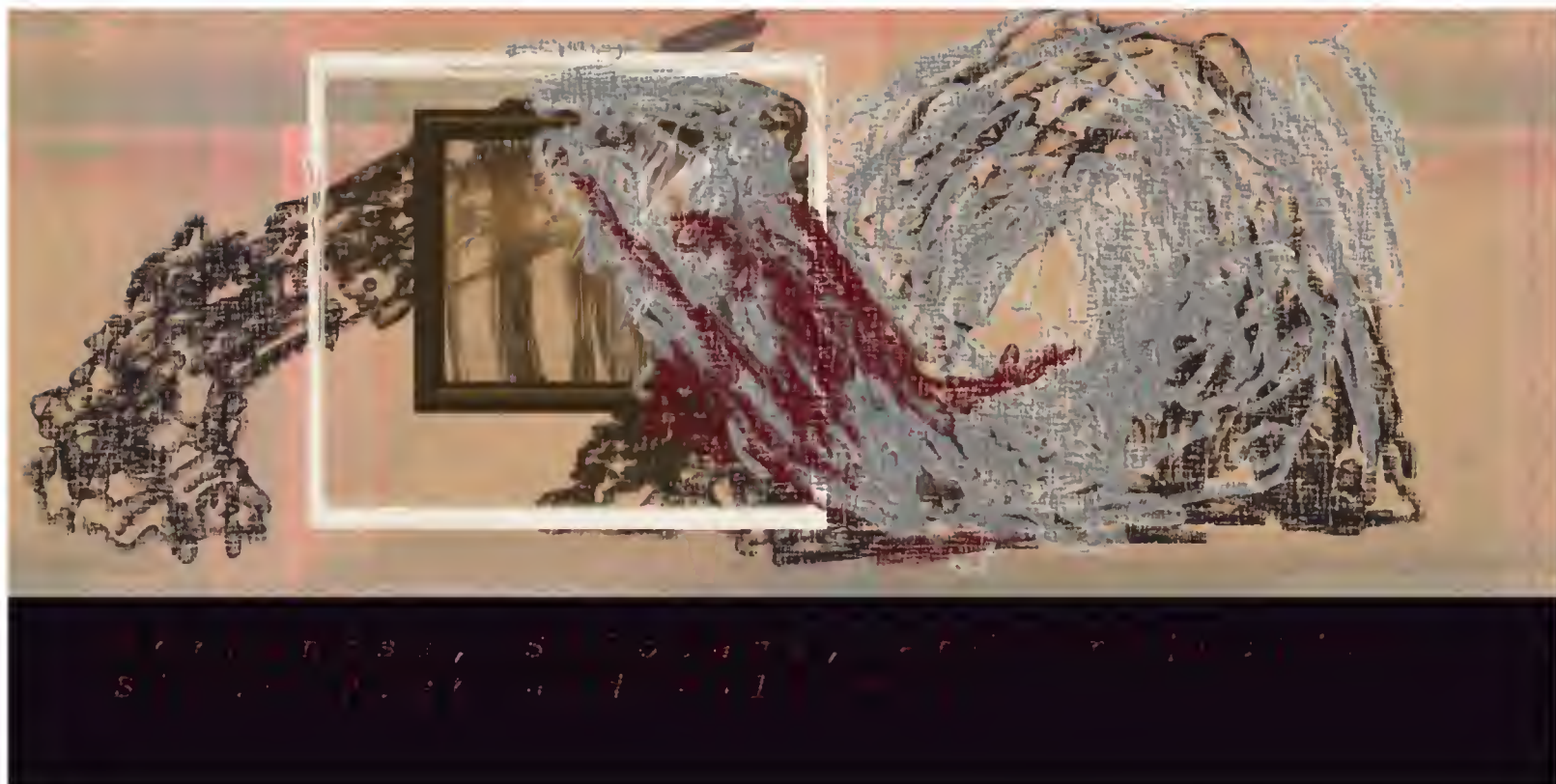


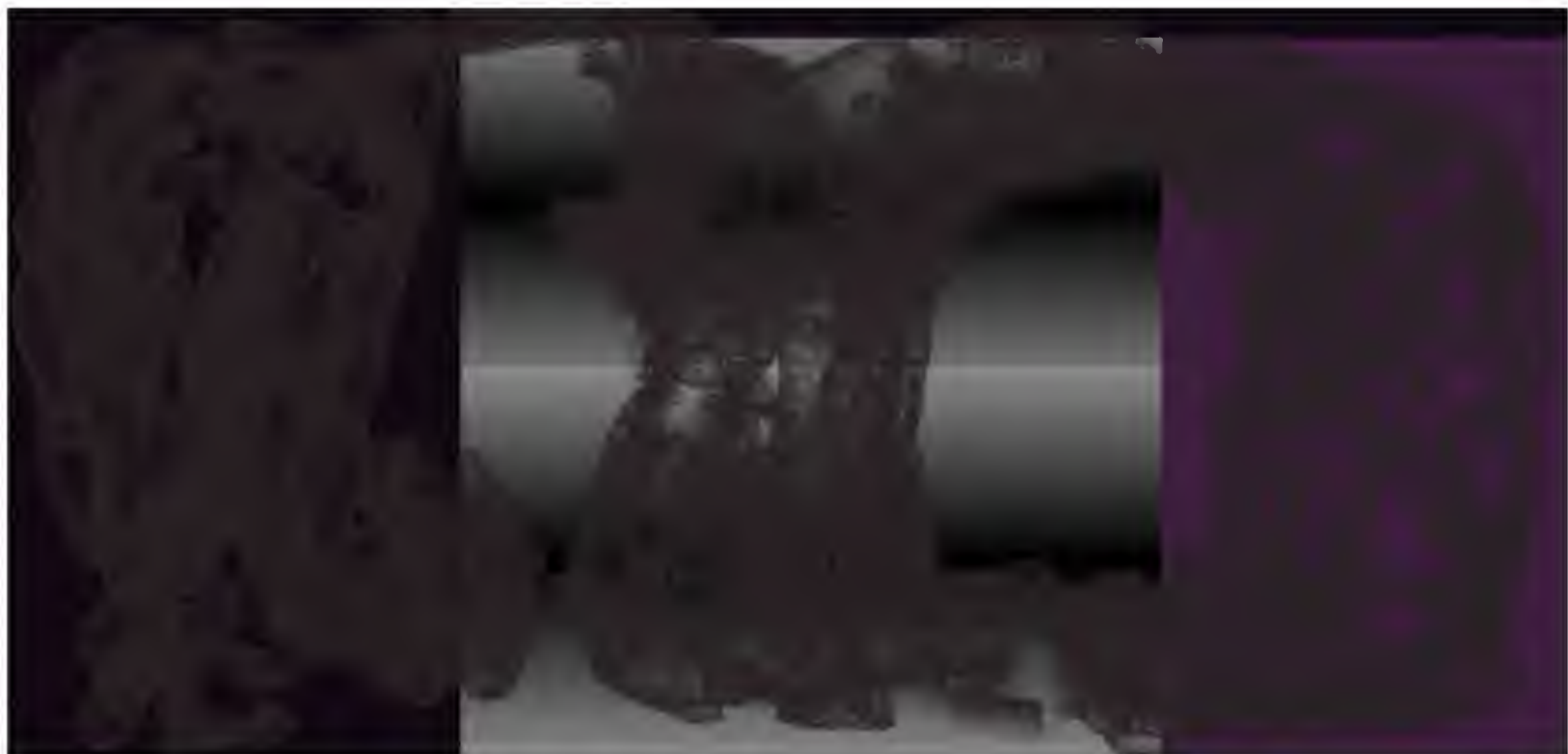


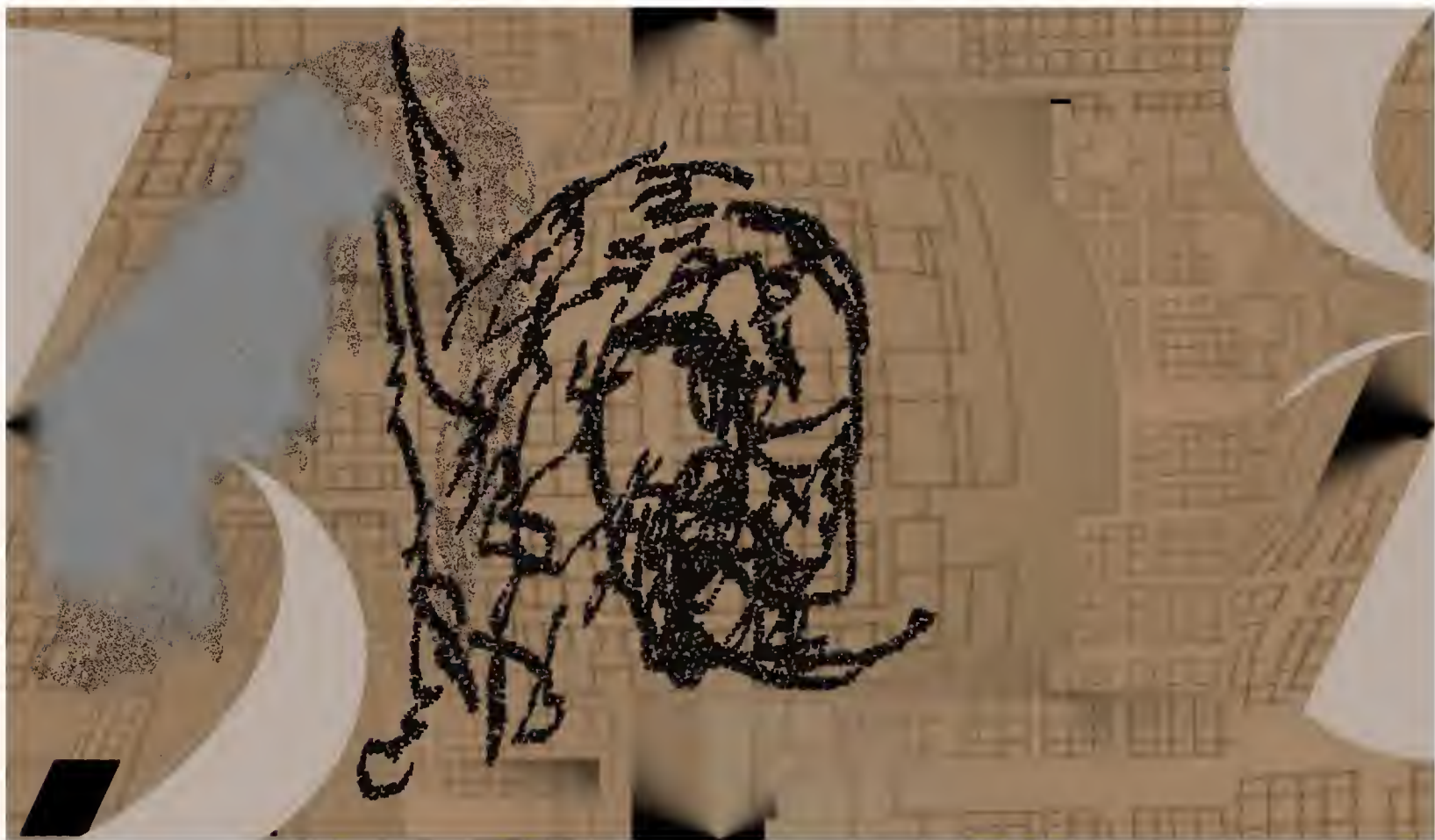




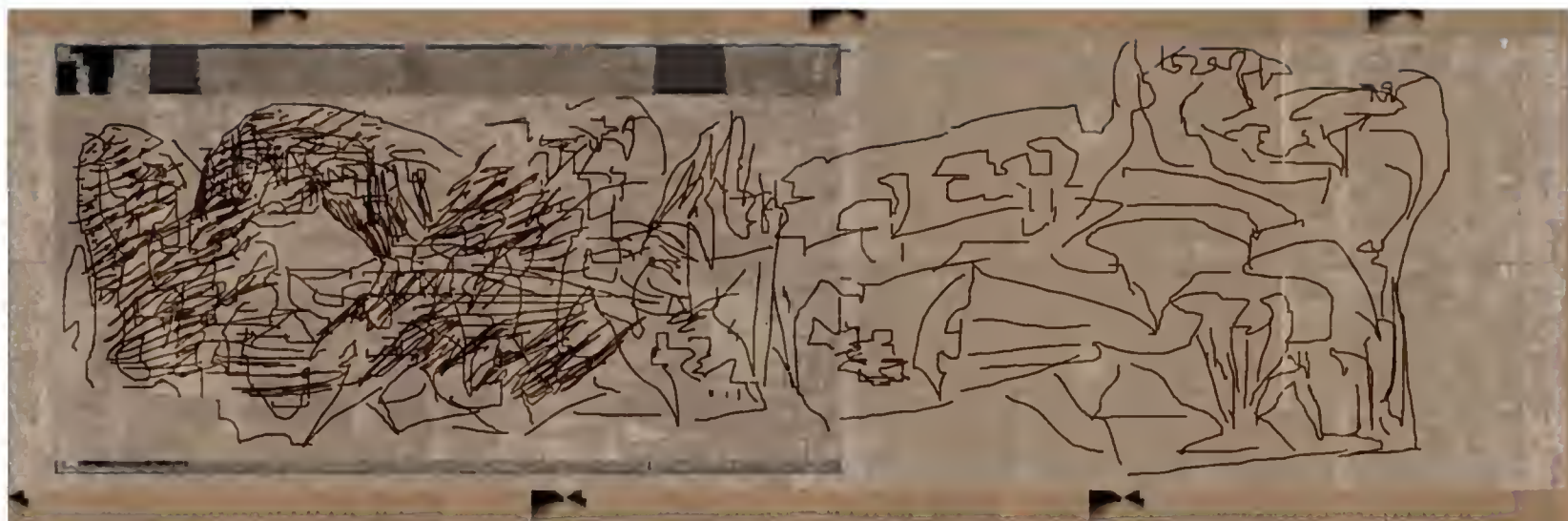








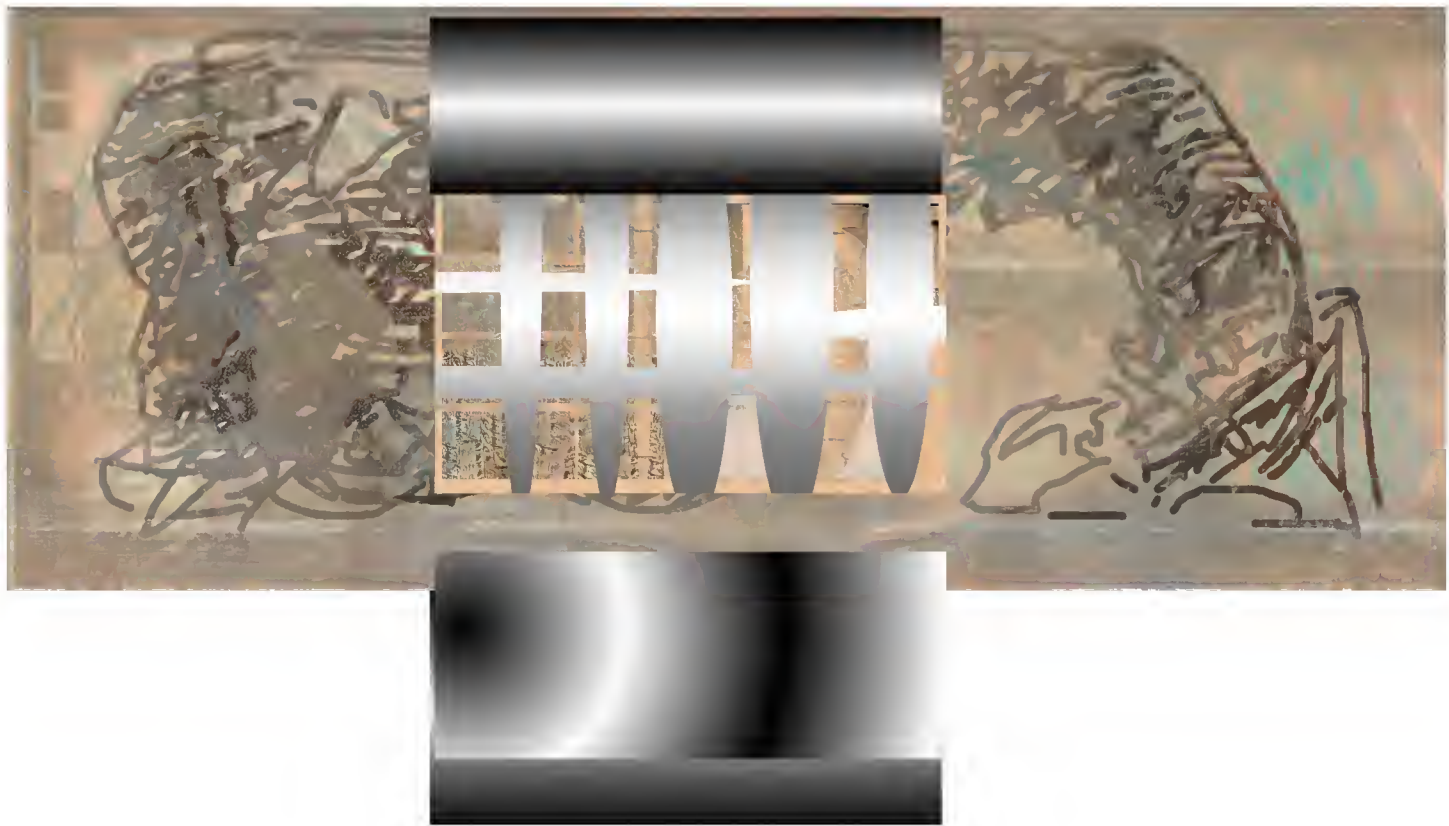






MIRROR PLATE CHAIR W IRC DICTIONARY: "JETTY": "OF OR LIKE JET, THE COLOR OF JET"



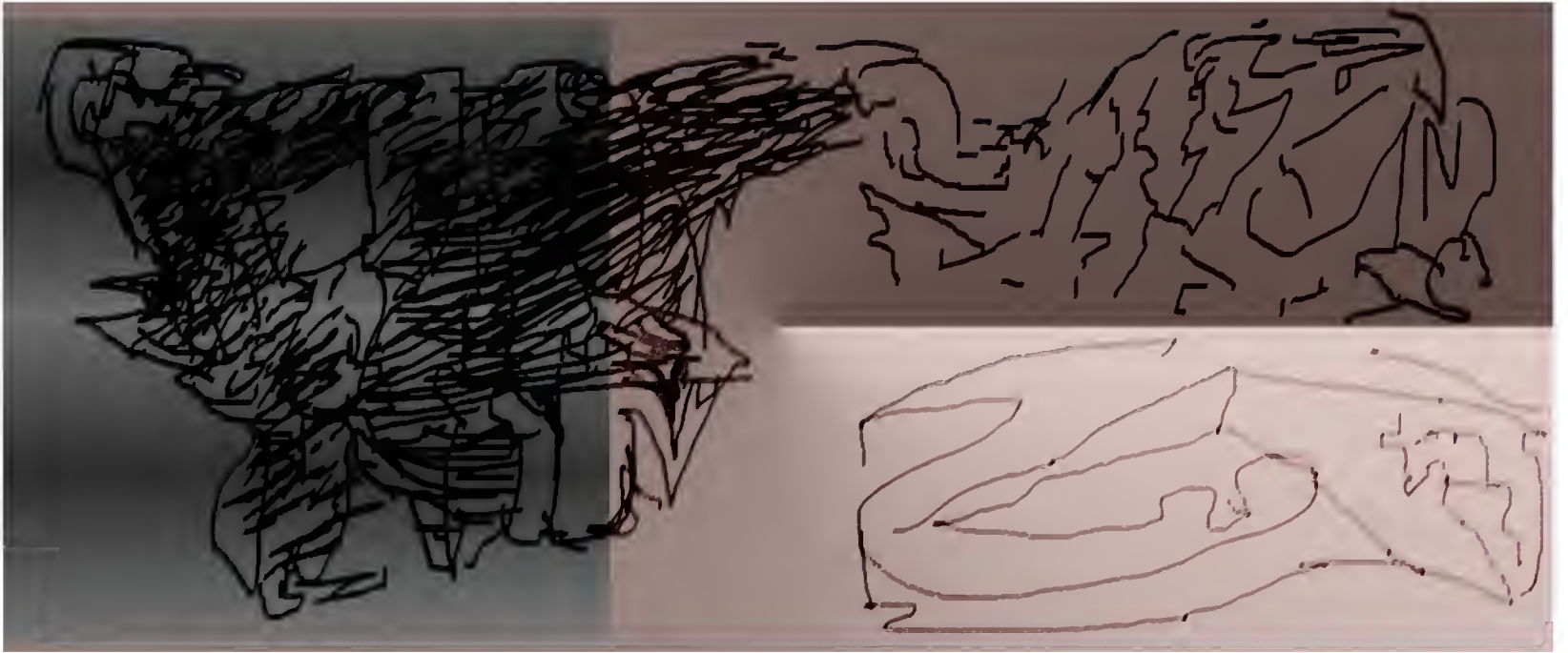


**MIRROR PLATED CHAIR IN PLACE W. 18 C. DEFINITION OF CHANCE:"
....WHEREOF
IS LEFT AT LARGE AND NOT REDUCIBLE TO ANY DETERMINATE RULES.."**





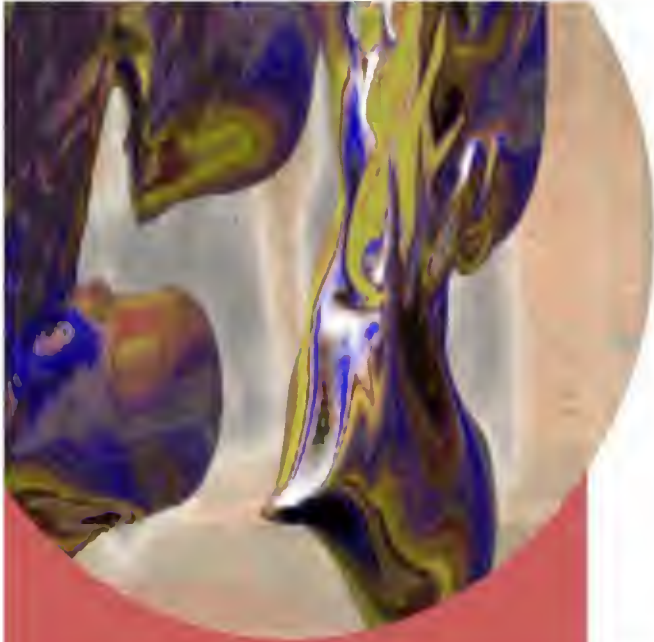




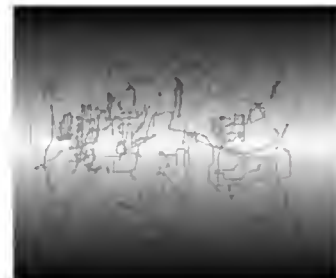


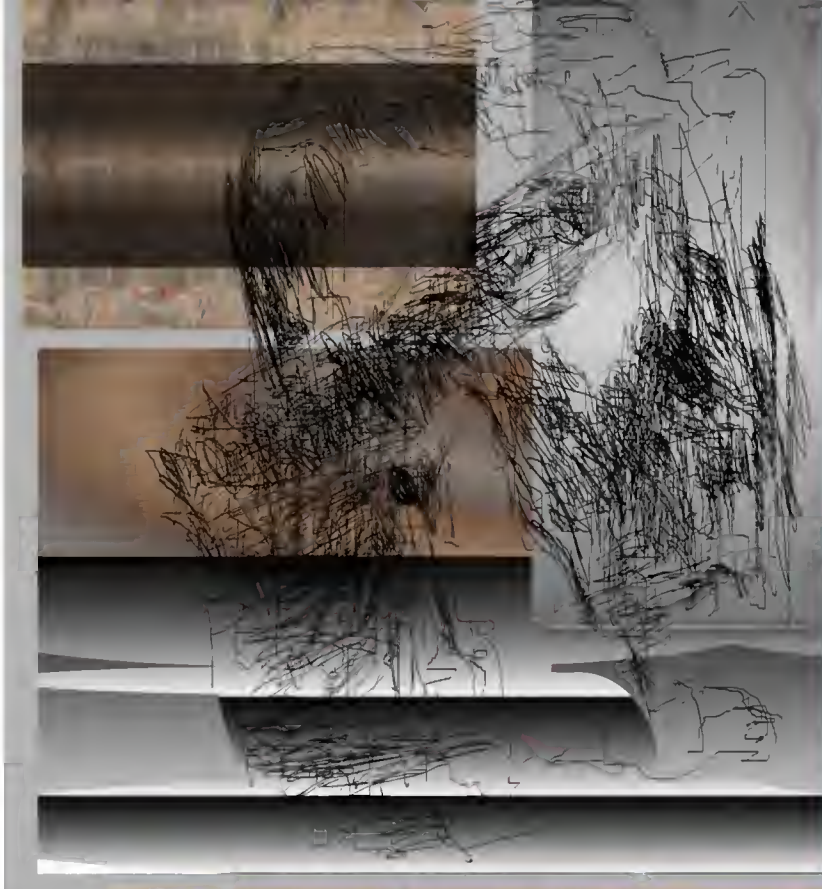
MIRROR CHAIR : 18C DICTIONARY: “DOUBLE D COLUMN:- “ AN ASSEMBLAGE OF TWO COLUMNS JOINED IN SUCH MANNER, AS THAT THE TWO SHAFTS PENETRATE EACH OTHER WITH A THIRD OF THEIR DIAMETER”.



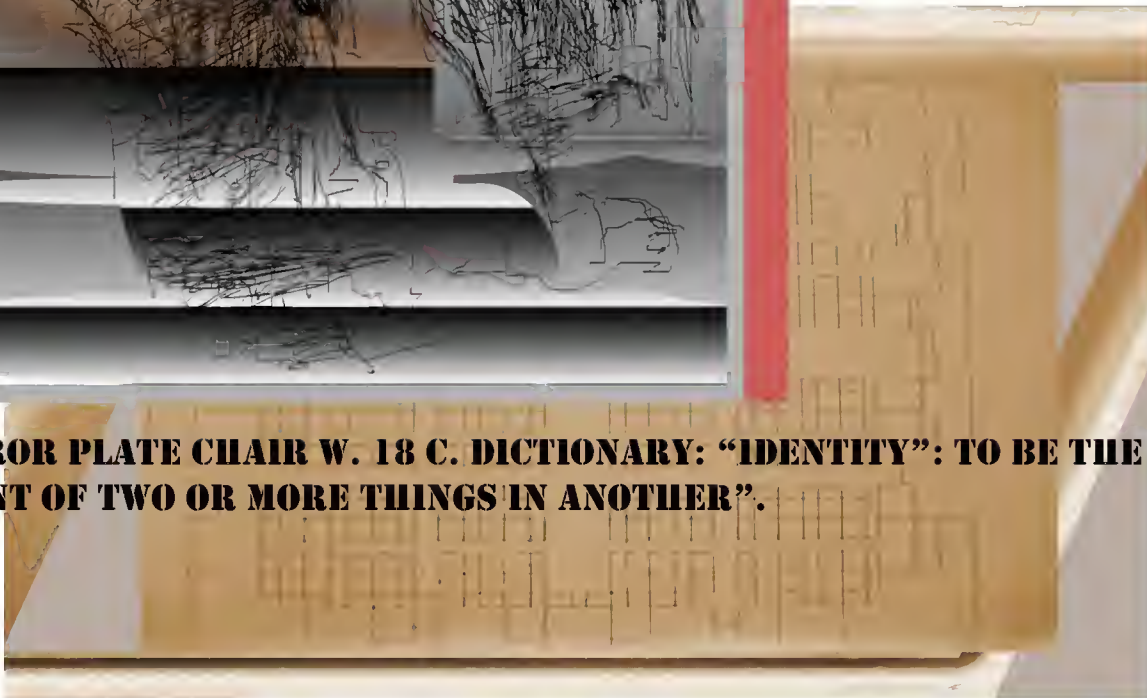


MIRROR CHAIR W. 18 C .DICTIONARY: "IMAGE": "....SUCH DISCOURSE AS SOME PERFORM BY A KIND OF ENTHUSIASM OF EXTRAORDINARY EMOTION OF THE SOUL THEY SEEM TO SEE THE THINGS WHEREOF THEY SPEAK"





**MIRROR PLATE CHAIR W. 18 C. DICTIONARY: "IDENTITY": TO BE THE AGREE-
METNT OF TWO OR MORE THINGS IN ANOTHER".**





MIRROR PLATE CHAIR W ITC DICTIONARY: "JETTY": "OF OR LIKE JET, THE COLOR OF JET"

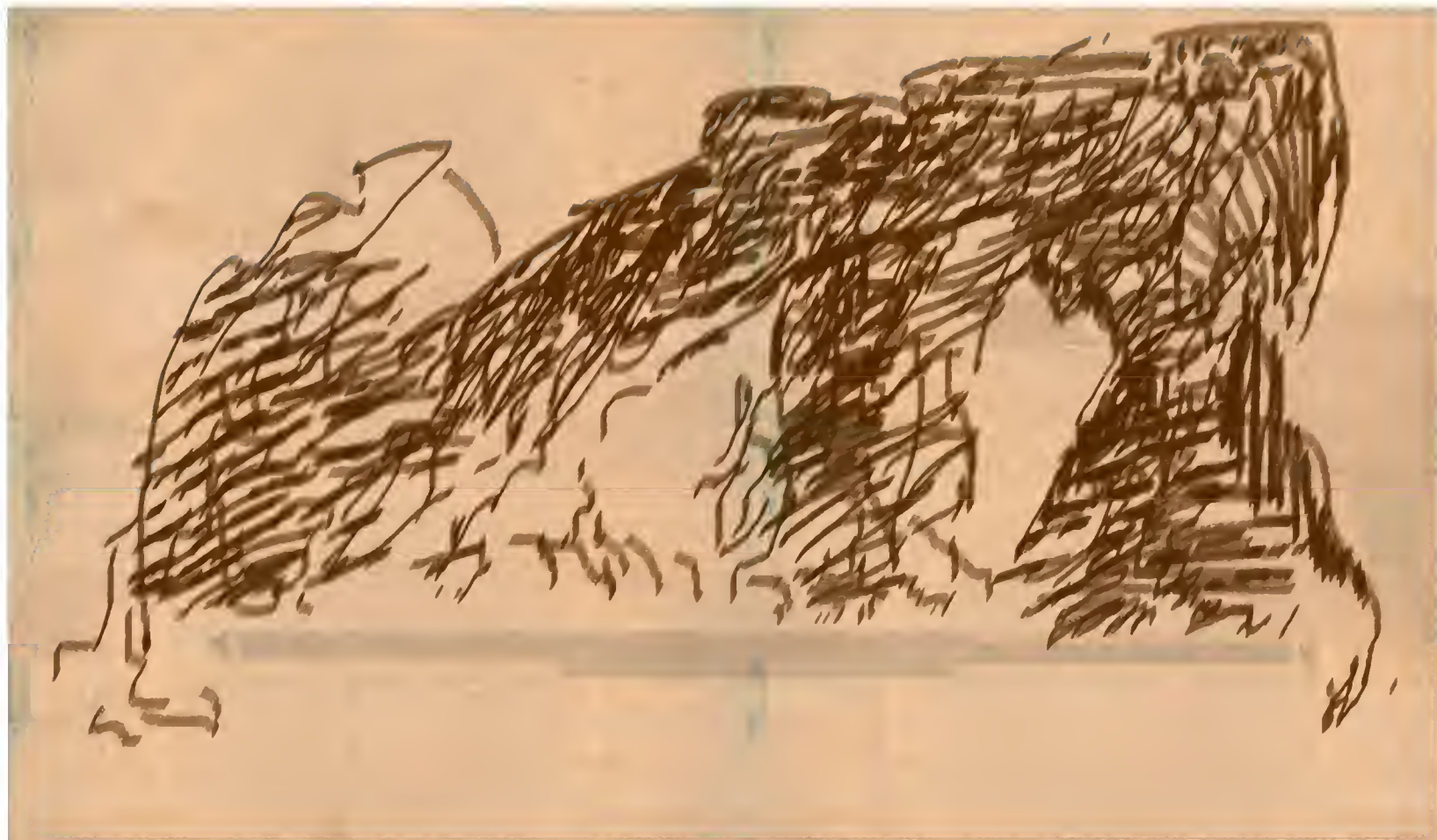




ALBERTINE WINDOW 2







The Albertine Window Series: I am relating the general idea of an Albertine window as an example of a cultural “habit” to take into the habitat of a theoretical speculation. By Mieke Bal that Albertine in Proust’s novel was not a person but more generally a personification of places inhabited in the novel by the named presence. This then may be considered a kind of splinter of thought which I simultaneously redirect to Tod Cronan’s musings on Matisse’s relation of Kant’s conditions of experience simultaneously the conditions of the objects of experience” for Matisse” “to give yourself completely to what you are doing while simultaneously watching yourself do it or per REO Speedwagon” surrender surrender (traditional double negative or litotes per rock) but don’t give yourself away”... Cronan has difficulty with what he calls “affective “ abstraction and one must recognize that in his adoption of the rhetorical “affectus” or human emotions mirrored to mind he is also in a kind of relation to “Facilila” or the creation of structures of all around use (field invariant rather than field independent i.e. a structuralism presumably open to evolution as an invitational rhetoric. We all know facilila alright from Occupational Therapy and its leitmotif ad nauseum of “ facilitate” – so that’s how I imagine that skirmish begins... but to summarize Cronan he looks for integrative structure in the work of art beyond its mere appearance.

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Up Along the way also Metier, as bent, and medium as mode relate towards media as the polyphonic Occupatio....

Plasmaphantic

Within the denominations of structural reference the idea of field invariant (plasticity-generalizing, interdisciplinary etc) and field dependent (tracts of knowledge specificity such as Wittgenstein's "Tractatus" elaborates philosophically) have been termed as according to a horizontal axis in the latter case and vertical axis in the first thus providing a surprising consubstantiality as well to an East West axis per the I Ching definition of the Creative and the Receptive in which transformation defines change, motion set forth defines continuity and that which raises them and sets them forth is called the field of action. The Physicist Bohm in his Wholeness and the Implicate Order clearly references this in his idea of a Rheamode in which relevance is formed of levate or hold up, as repeated to a perception and giving in his bridge to field theory a sense of the Western idea of specular as opposed to mimetic.

The term plasticity as it arrives to art helps to revive some sense of these origins to be. The Greek Plastikos means having ability to be molded (receptive) and plassein means to mould (the creative). At a turn of the century crisis of confidence in transparency Cronan (in Against Affective Formalism) references an interest artists such as Matisse had in hypnotism as emblematic of immersive orders, while Michael Leja in Looking Askance notes an interest in xrays (in which certain things were obliterated or strangely regrouped to the perceptual field very much like the work of Morandi) and he goes on to relate the specular to speculation as in the idea of "spirit photographs"

Prints and Politics: Warhol's relation of the absence of screening that may persist in creative minds coupled with the structural screenings they develop was posed against the backdrops of Mao and Marilyn as substitutions for the association of Abstract Expressionism as a creative edge between ideological divides while the printform in the underground of Goya and the daylight publishing of Daumier were now in his cognitive field arranged to a yet further if more evanescent relation to the publishing edge of Johns whose editions ironically suggestive of Picasso's "suites" were decloistered to an instead sense of "demonstration", art as demonstration of a sort via the artist's proof so to speak was in league with political demonstrations, i.e. the publishing takes to the street the ironic edginess of a detached yet somehow vivid art journalism... the relation to a world in flux is that of appellation, it is the PIE formative "Pele"- to spread thin which is the root of "plasma" or that fluidity of the mouldable and molded within human circumstances modeled by language which mottle the fields of collective endeavor.

Strangely, Warhol's drawings were all about Morandi... he was giving his art training as within the ambit of a world of detritus reconstituted i.e. the wartime still life material not "found" but extracted from flea markets via purchase and review.

Per an Artist's state its worth remembering legal tender towards Duchamp's invitation querrying a 200 dollar award that "dollar" is a word from the silver mine named Joachim's valley which in German as Joachimshalter became "dollar"... a cultural meme so to speak... which has a kind of resonance to Giotto's Joachim and Anna at the Golden Gate

Rhea to Reify and what to make of drawing on.

The specific semiotic niche of the term "flux" "as relating to the ebb and flow of tides as their nominative can be used to deconstruct the broader philosophic bracket of the word in its most encompassing sense(which I find proves very elusive to find well etymologically resourced).

The word rhea (as in rhetoric) gives a nearness i.e. the sense of flow, the flow of idea and idea presentation for example as is rhetoric's meaning towards discourse. Flux however carries the overtones and undercurrent of overflow, an effluence hyper variegated in a viscous matrix of strata devolvments. Tethys in Greek Mythology is the Goddess of the aquifer and the meaning of this pertains to branching of waters between the earth of light and that of the underworld in which, hidden to emerge, dwell the muses, children of Rhea, a mother of the Gods born of Tethys who herself is also identified as Goddess of nursing, and the meaning of her counterpart Elethia a goddess who accompanies her as like a midwife them gives the contrast of the word Elethia as meaning birth, and Heidegger's reference to Aletheia or the unhidden, the more so because Rhea hid zeus from Cronus that he might grow to overthrow his father who meant the child Gods destruction. (That Gods begin as children is a peculiarly Greek idea that deserves a followup) Hades, then as child Rhea who orders the underground means as per PIE Weid or to see the derived "idein" also to see and with a- meaning absence as in adieu.

Reify, means to make a thing, and relates to the terms in rhetoric of re as in reference to- concerning and Circum res : circumstances (the two the rhetorical underpinnings then of Kant's "the conditions of experience are simultaneously the conditions of the objects of experience" and we see in this the relation of Plastikos or potential, i.e. ability to be molded and plassein- to so mold per "plasticity" which we know as integrative function, cortical integration and in art so taken to material and idea alike and in tandem not to mention Aristotle's definition of motion as potential realized.(The ideas of "specular" and "mimetic" seem threads of a kind of second hand criticism to me which splinter on an introduced duality which is precisely what these original gestures bypass successfully by relating what we might find parallels to in things designed to not be seen , like electric chargers, light switches, transformers and so forth and likewise the idea of author has been for like semblance shelved in early Deconstruction threads and provocative splinters.

In Greek then Rei or flow may be expressed panta rei or flow of all things, in which case seems devolved the idea of "apeiron" or that manifest of the whole which greater than the sum of the parts takes in the act of perception or the problem of reference, that one speaks of something but also of and within the statement just made,like folk tales that borrow their audience as characters, or psychological "sublation" as a kind of tiding... good tidings... The lack of definition for flux then may relate to a cultural habit ensconced within Greek origins of having almost no temples or representations toward either Rhea or Tethys, for us this exists in the idea of underground efforts (like "The Velvet Underground")

This is meant to be be- a front piece for a book on the theme of a personal manifesto in the sense that the ur texts is a first set of drawing reflexes around which the rest of my studies related that knowledge by feeling to its branchings into every kind of consideration. Proust at the outset of Remebrance gives a childhood paragraph which sets forth all the rest of his ensuing style: this would be an example of ur text in a somewhat neologistic sense which touches on Alogon Hypsos/Sublime tradition of relating a topethesia and time capsule in motion as we see often in prints: Tiepolo, Goya, Piranesi, Picasso all had in their print production a set of subliminal manifest internal archives in kind of visual coding of the artist's own manifesto toward the over all developing archive. In the Story of the Stone the reader is invited into a reading of the scrolls of time, an archaic strata-sphere of the ephemeral spirits which also elicits this ur text analogy which I slant in my way to virtu-logy, olo-world is a term I coin borrowing the Esperanto word that stands for Log or logos in the various Logies i.e. anthropology- geology- meaning the permeating meaning of a collective agency of perception.

And with a measure of Continental Drift within Contineness of Speech:
For Rivers/4 Continents

T. Cronan's title of Against Affective Abstraction riddles Huysenman's Against Nature, like Dylan's lyric "and then again not again" -riddling and then... that the beginning and end meet in a circle (Heraclitus) mark a sense of inscription by which art is inscribed in nature and nature in art, the Greek term for riddle- pote anitettai carries the association in the first word to our sound sense of "potential" (with Aristotle movement and so flux are potential realized) and means "when ever- when never or the equivalent of the word aeonaon (anon) meaning ever and ever: the structure of apeiron or the manifest whole which takes in the additions and subtractions of self (psychologic sublation) and consciousness (is as) posed then to perception and apercption. (is this a perception or a perception?) Between seeing and saying the verbal visual dopelganger poses gainer that drawing is a way of seeing and saying is to draw inference and conclusion and so in these show perception to apercption.

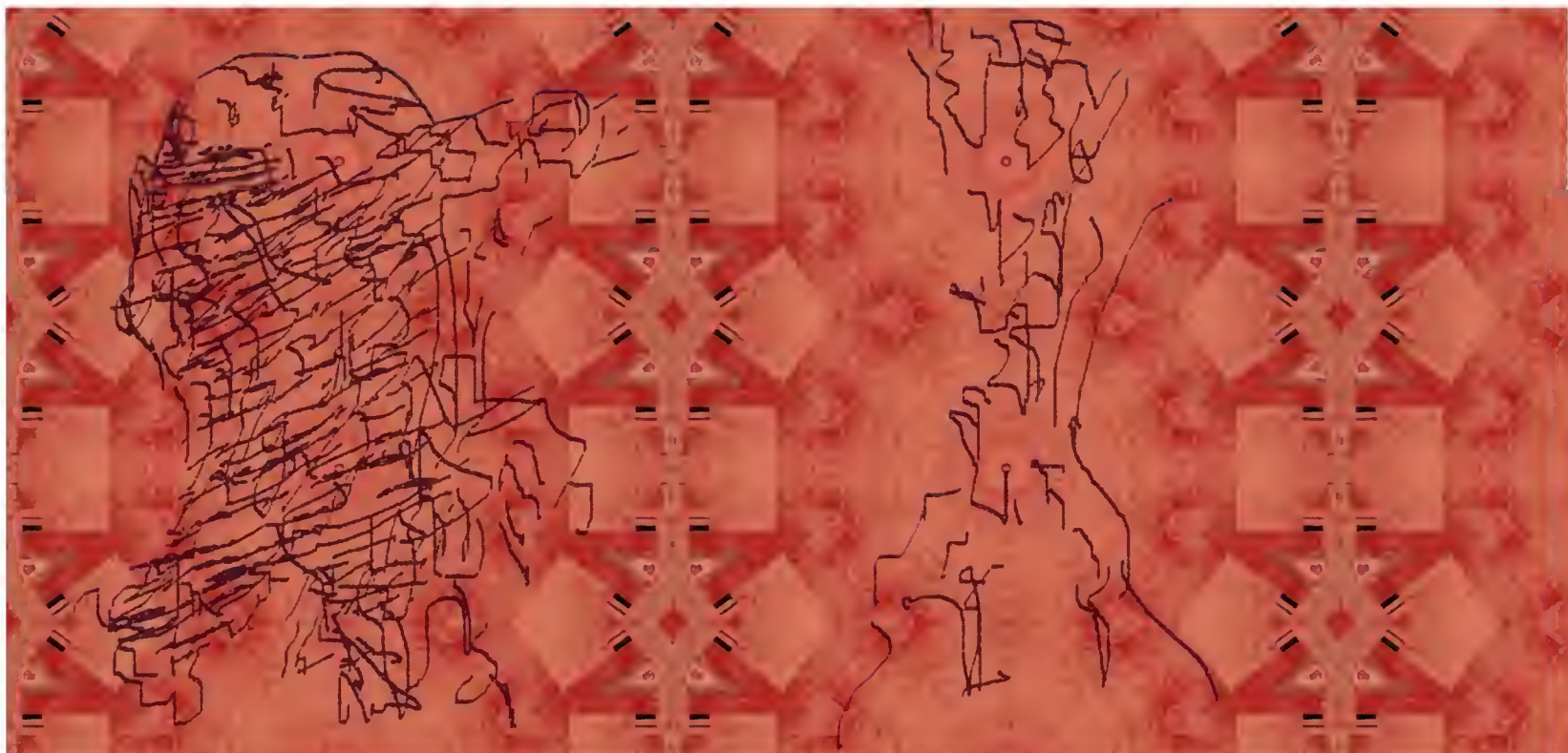
So one gets the drift, in the interest of seeking scale I turn in the drawing to Continental Drift and place within the picture a turning towards the sensibility that drawing is a skew between primae fascia of material and immaterial elements, an early psychologically imbued version of continental drift marked to a slab or firmament the definitions and vectors of aetherial atmospheric force as an implementation (and)although in fact that plausibility does not actually play out it shows the apercption built into the sense of hypothesis... I borrow in these pictures a referent to Tiepolo's Four Continents as stating Four River to a continence of speech and vision between such art and nature. Since continents drift between 2 and fifteen centimeters a year I have borrowed like measures into the pictures tangible visual measuring field to state a sense of difference posed to that allegory, and I give 4 color zones as "continents" and the drift may then be compared to that difference between color field drift of space via color to black and white specificity of surface time.

An example of an etchant would be the general quality of Carl Andre's work in which his earlier visual poems become the sense of matrix qualified by the spatial situation of a sculptural zone fulfilled to the sense of a critical space but a poesis qualifying poetics, the Greek Psogos (blame) the nature of the poison. That is to say: taking up the theme of fictio... since Delecroix penned it how has Ingres not been a "Chinese Lost in Athens"...?.. The follow up is the translation of the Story of the Stone (Which takes place at the cross roads of East and West and relates within the novel to Castiglione) in which the Confucian themes the protagonist resists as "school" are translated by Hawkes in Latin Rhetorical terms as being more accessible to the translation (which after all is of a book whose theme is fact becomes fiction and fiction fact) Fictio, I take to be essentially the human condition by which spin emerges of sheer and torsion vectors of mental and physical connection of interest as the materialization or witness of that which are splinters and sleeves of meaning....

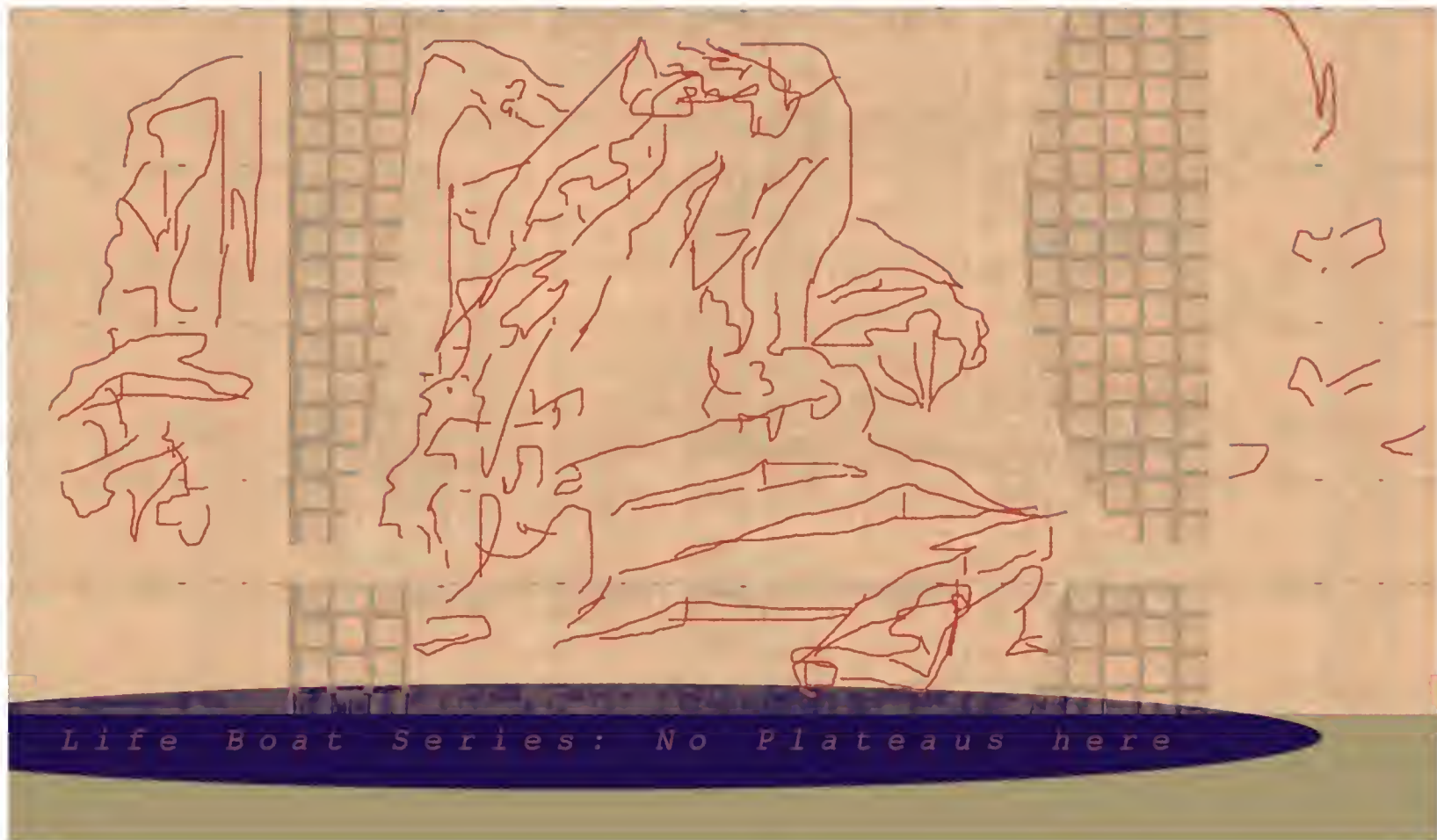
Smithson relates naturally to Andre as generating tension between the analytical and Romantic and when he quotes him as in flight from reason he proceeds within the canon of his own productions to create a "flight space, and becomes interested as well in the writings of an early aviator describing the sensation... In general I like to think of the virtual realm similarly as "flight space" at the next meta level. Smithson speaks of relating pre and post history- however his idea of post history as futuristic is personal, technically that resides within any deconstruction space in which then the question has to do with the sense of scale by which one identifies a "center".



Continental Drift Within Continants of Speech Field Carving Gesture
(Materialization)



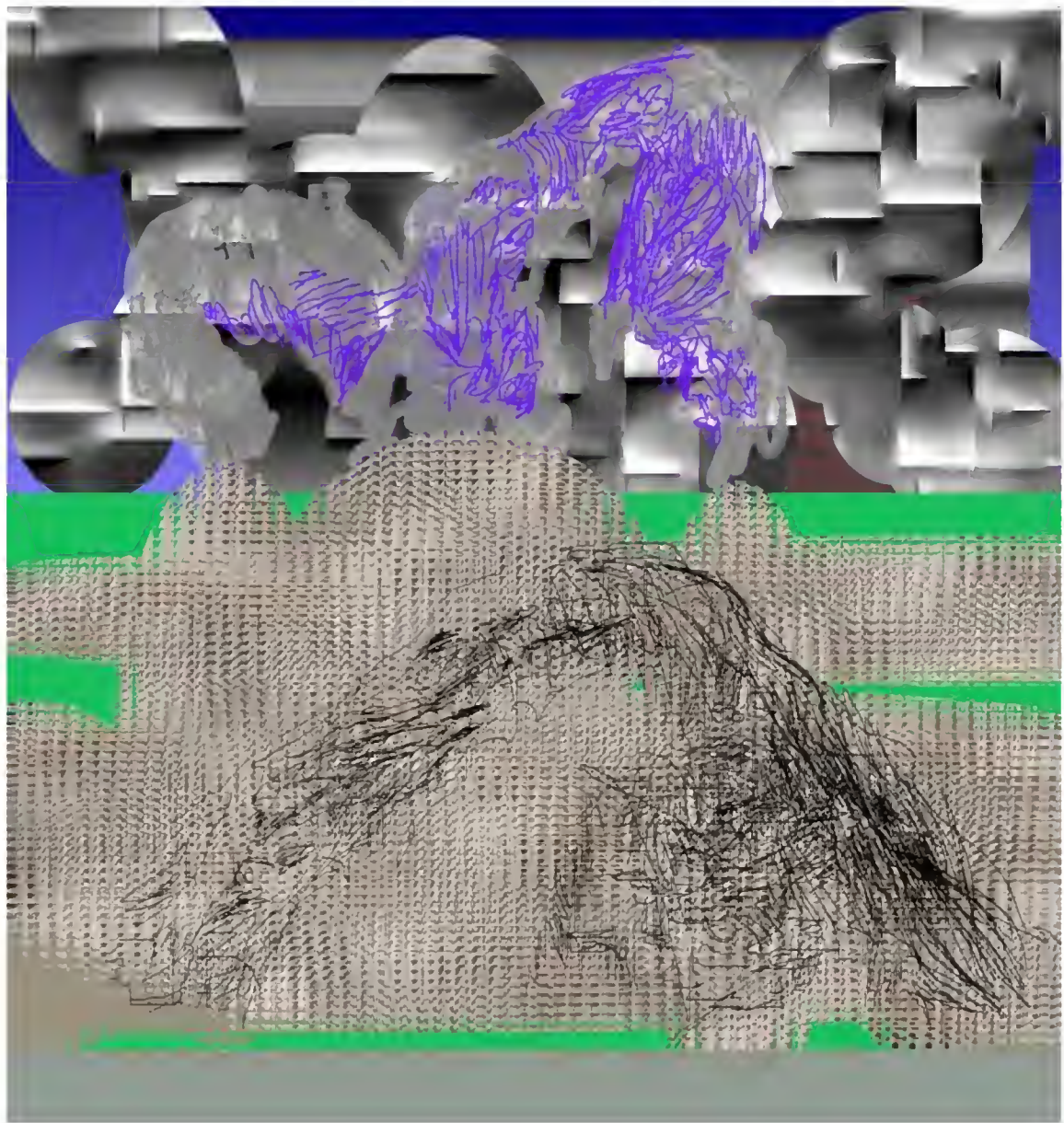
*Via some core samples Identify the Abandon
as Mine*



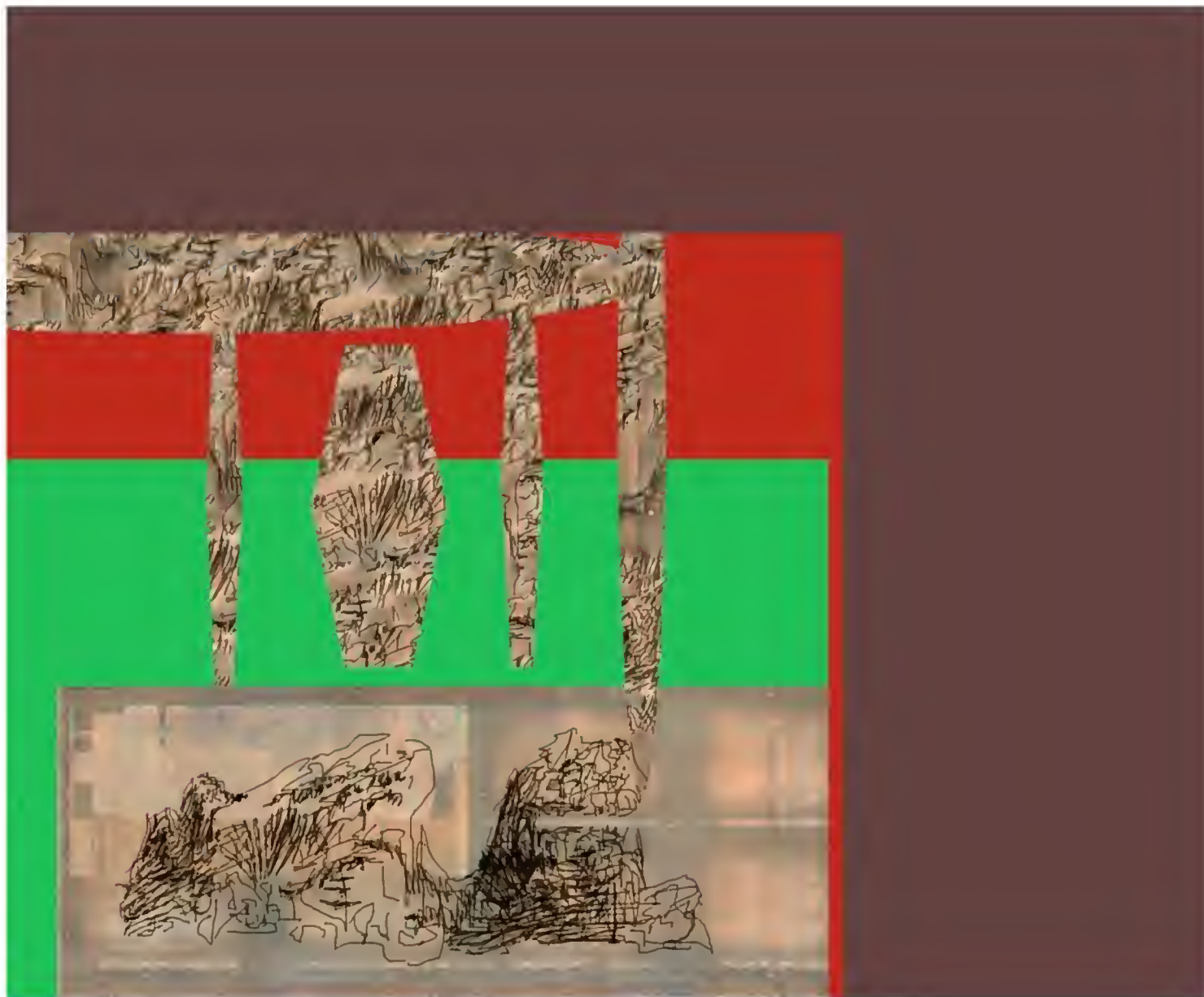
Life Boat Series: No Plateaus here



ONE GARDEN EN GUIARDE ROUTER EN ROUTE AENAON APEIRON DRAWING ON

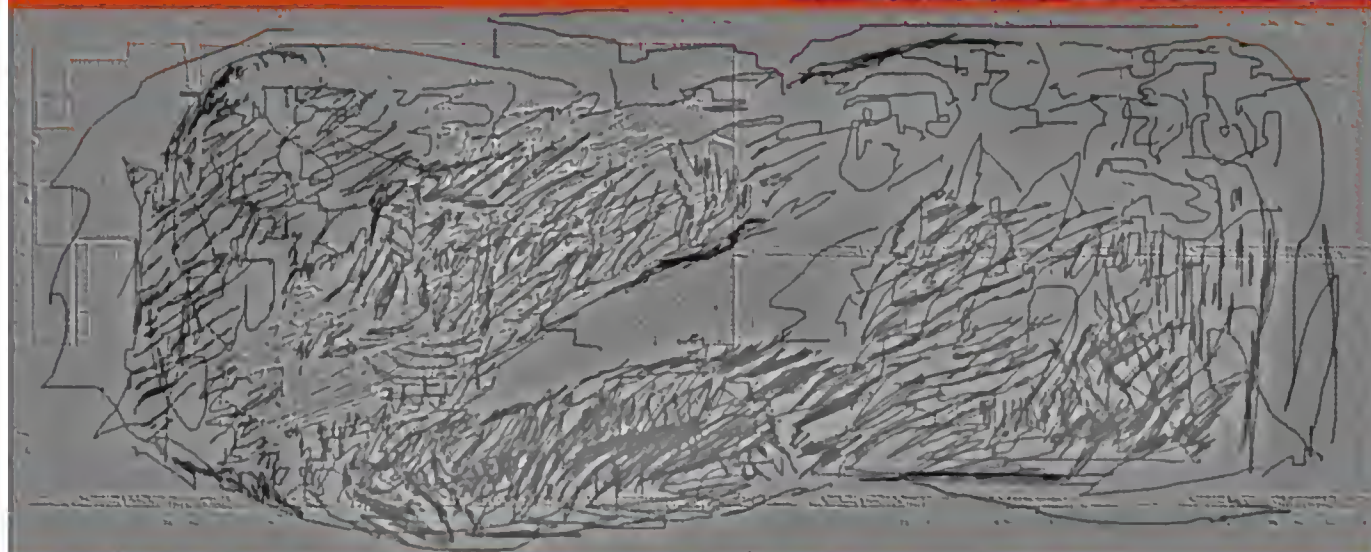












中国书画函授大学肇庆分校建校二十周年纪念册

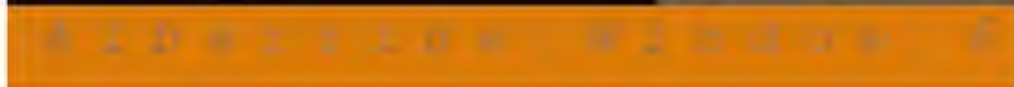
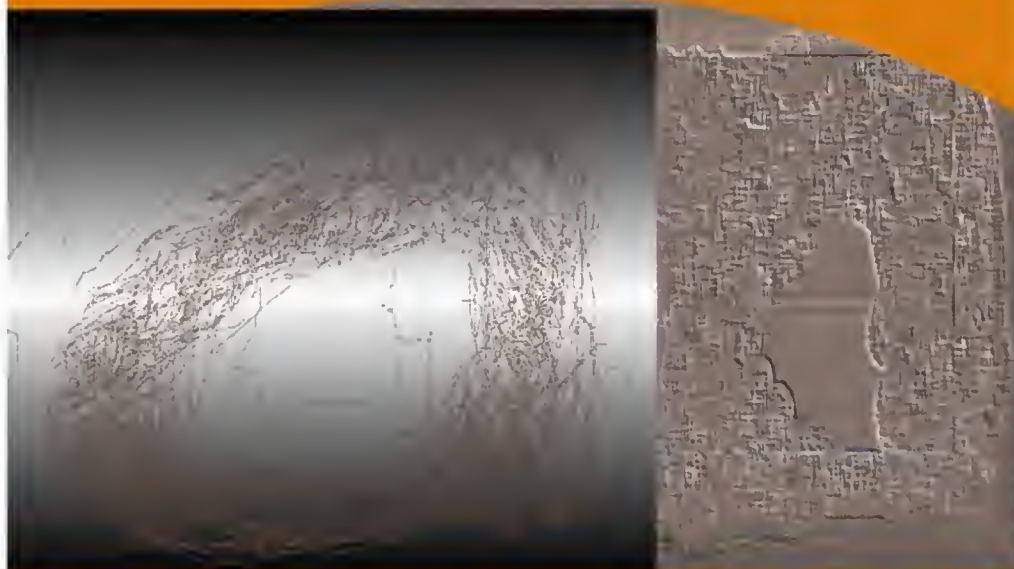


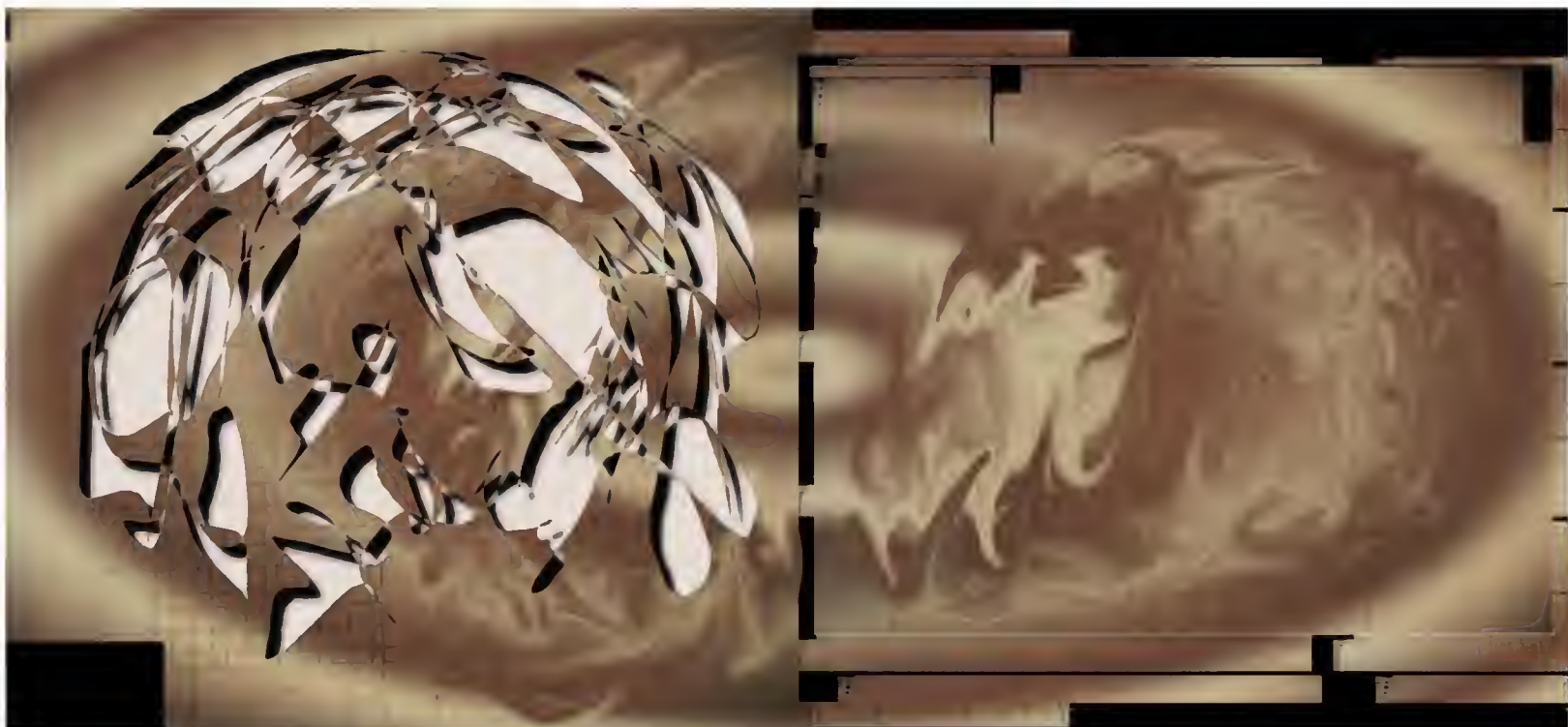
Albertine Window 5

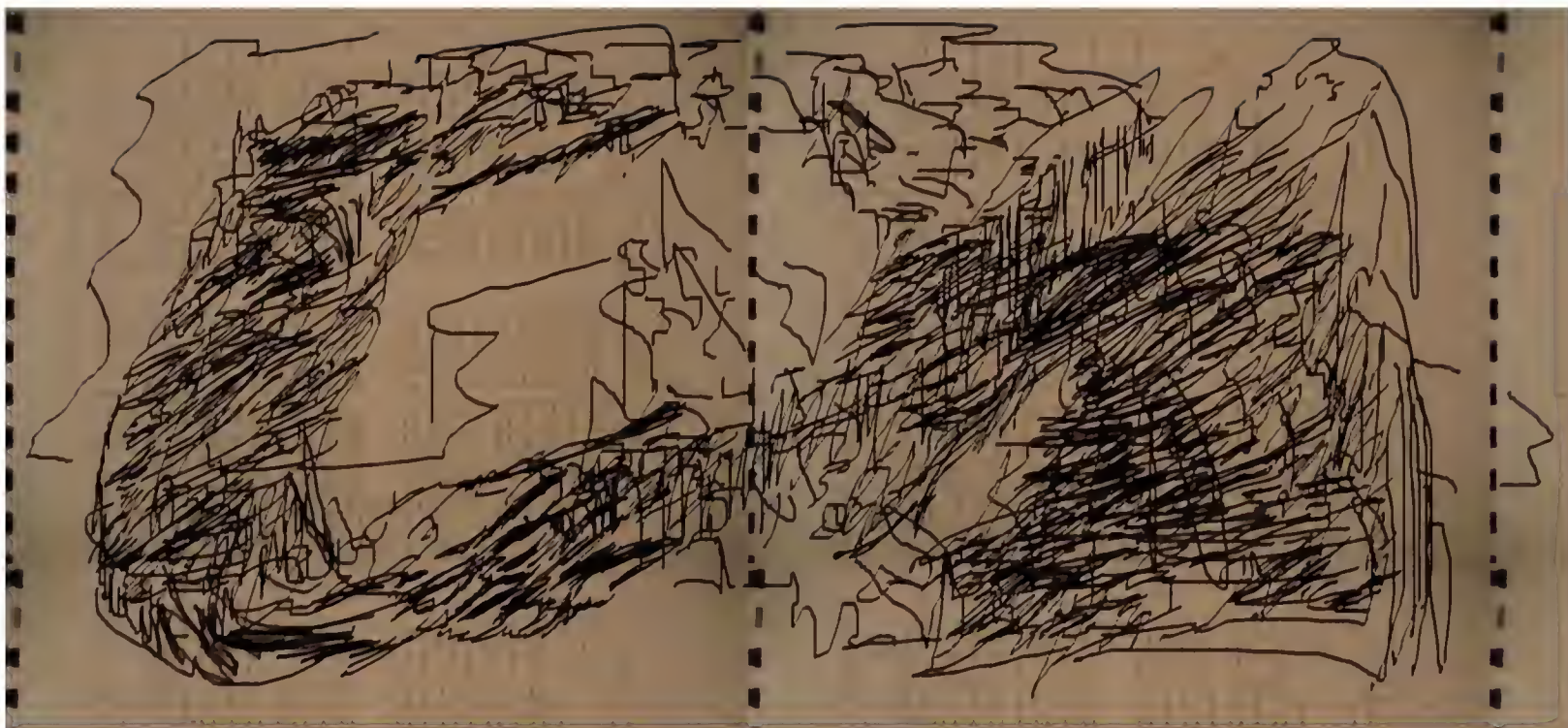


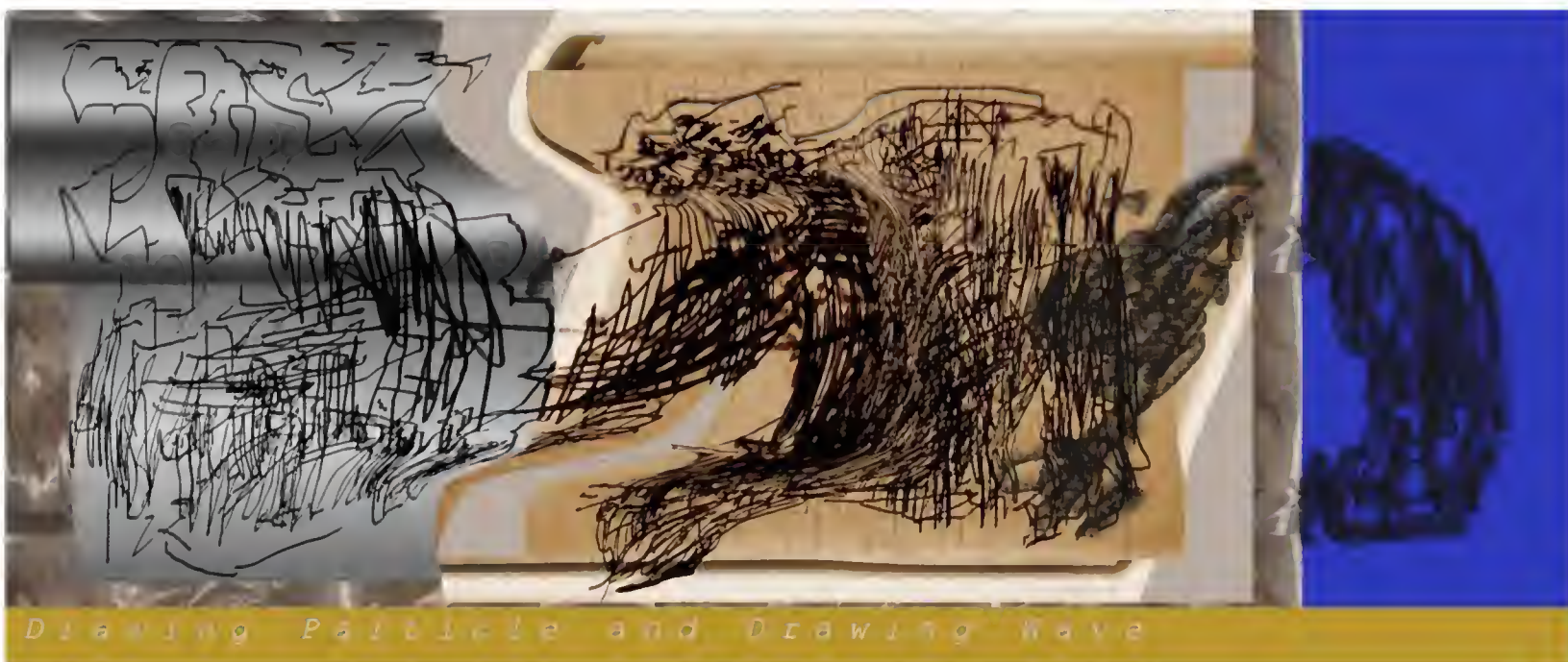
Rue En Guarden
closure (reroute)



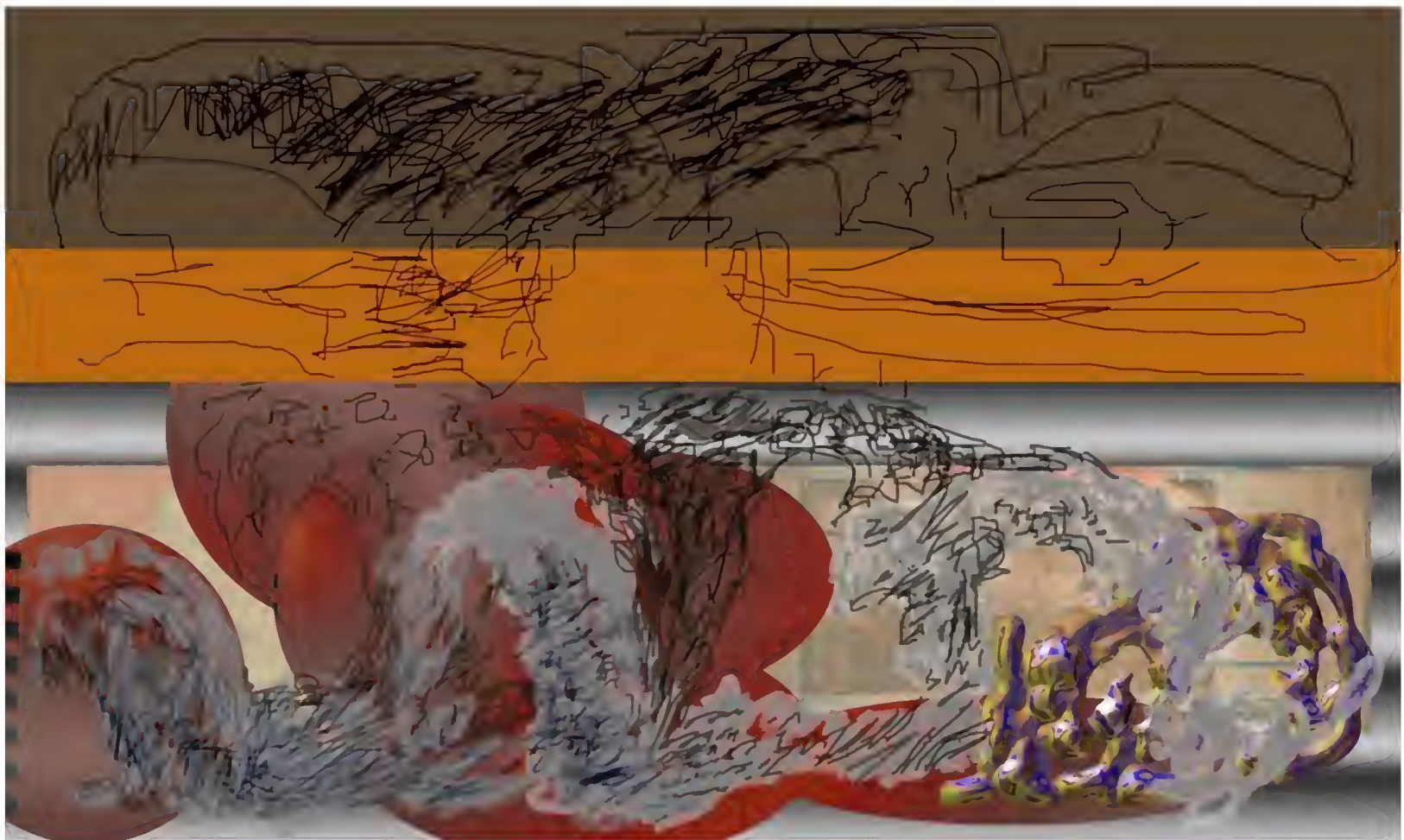


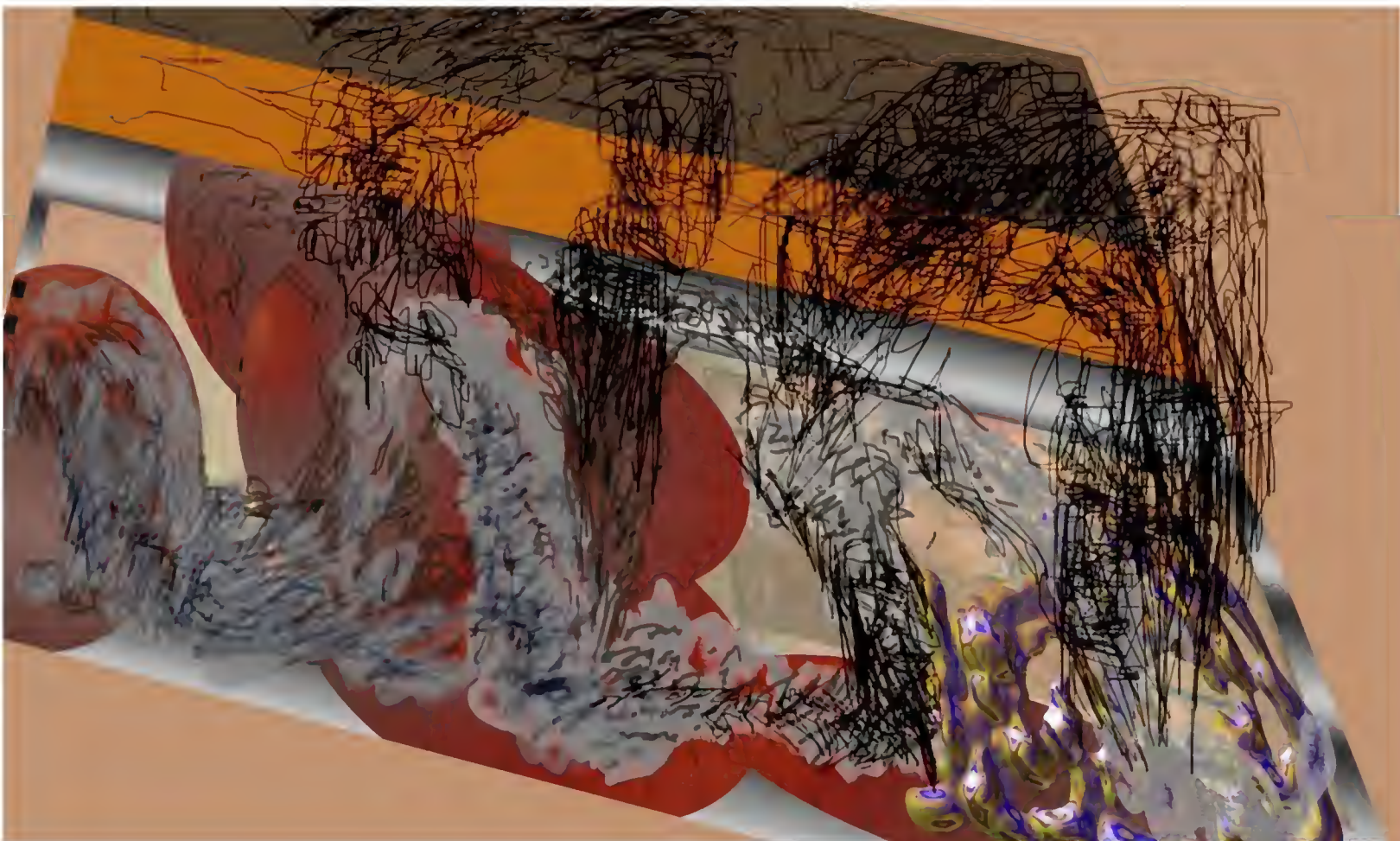








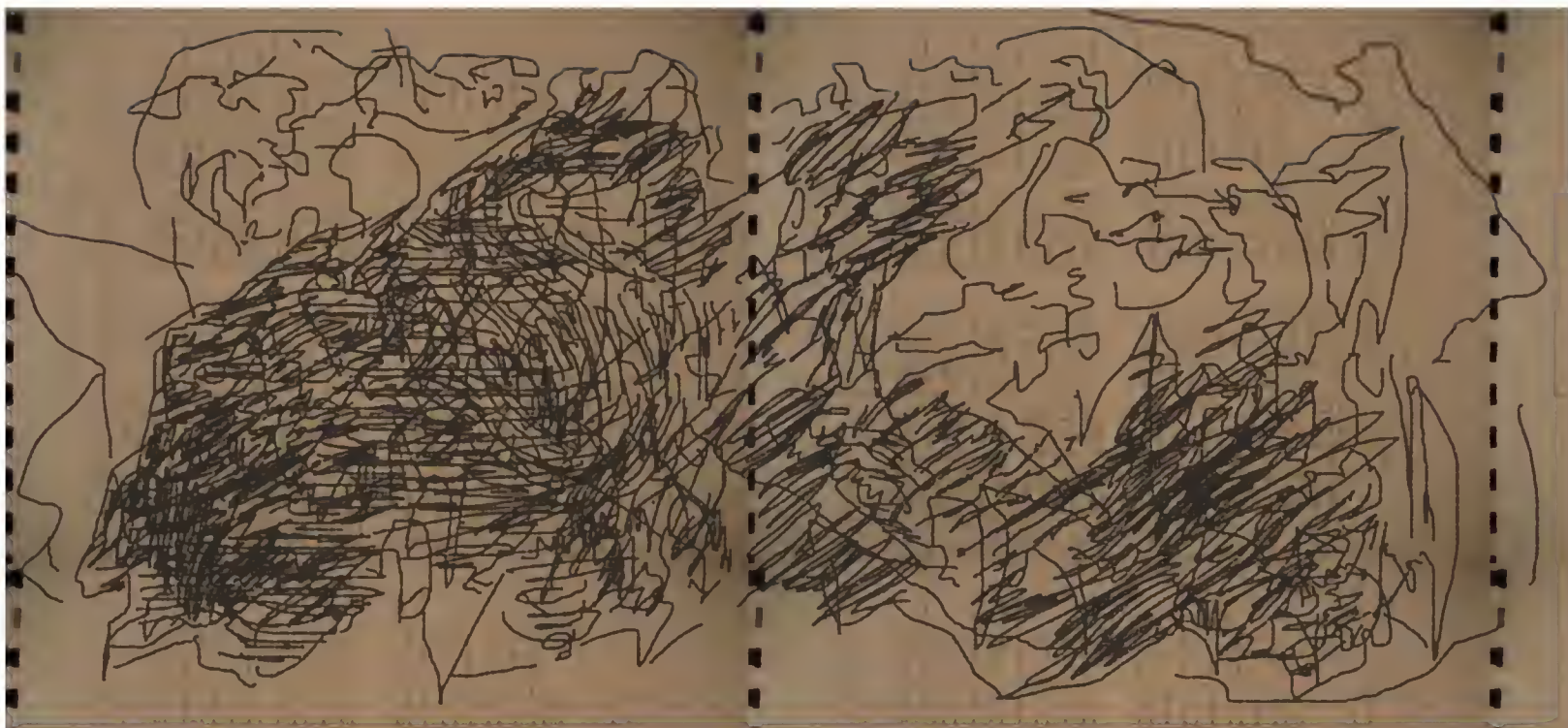


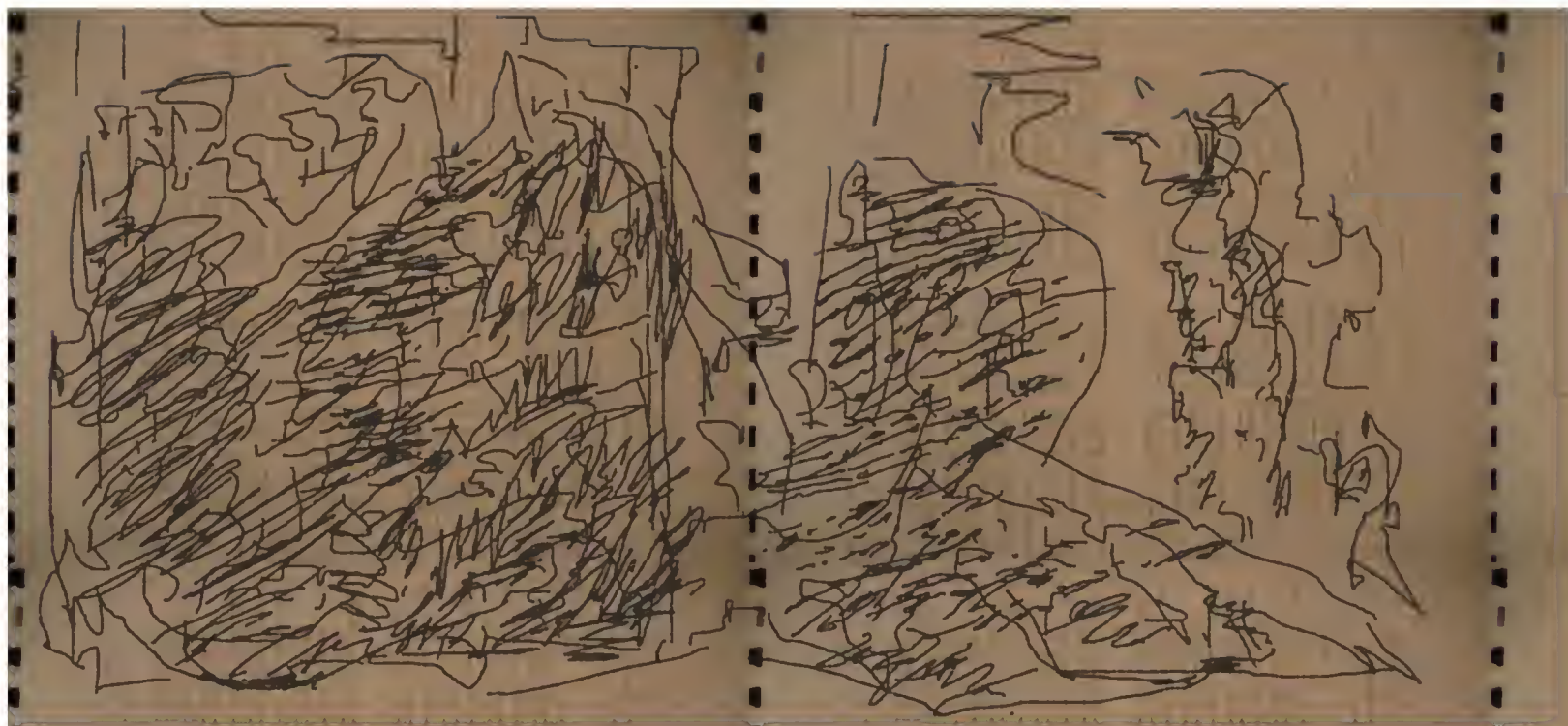


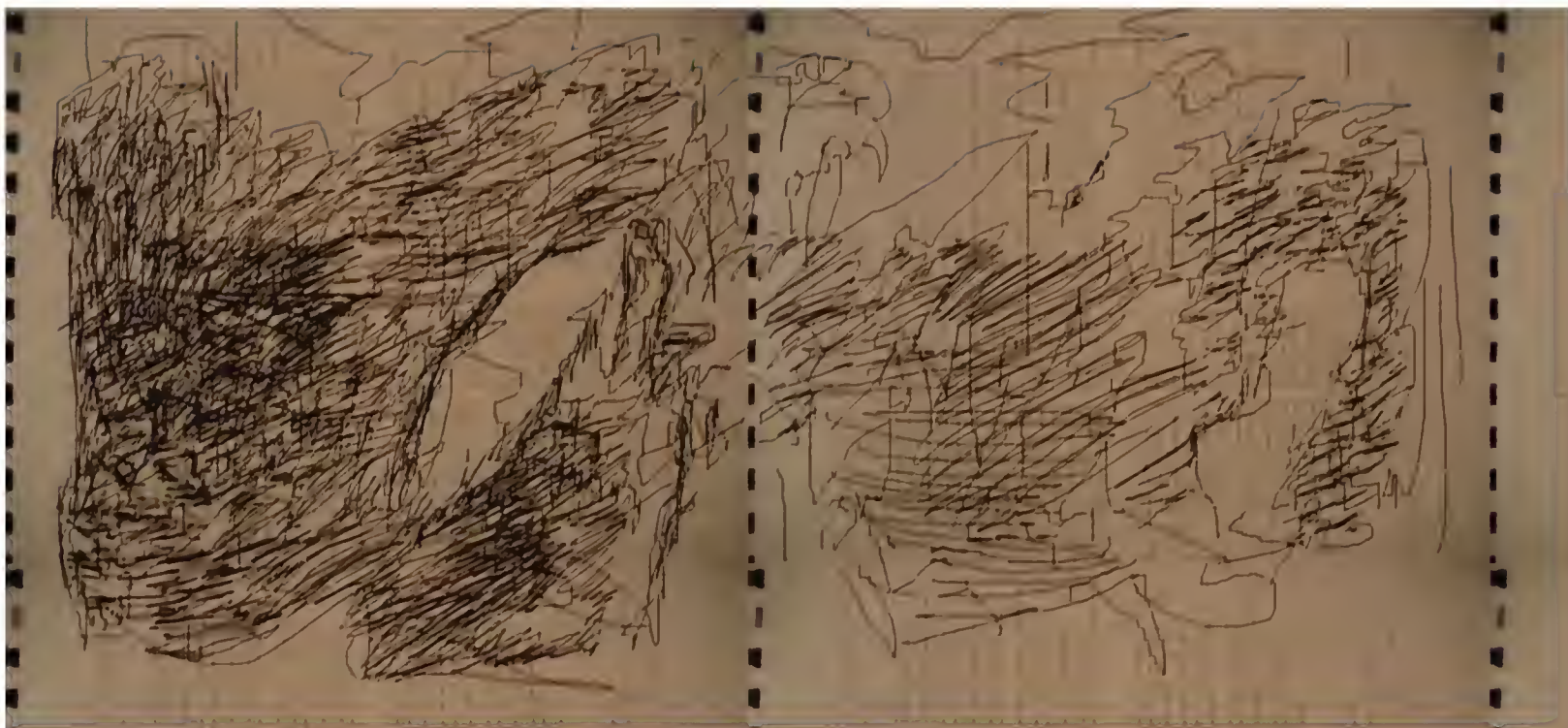


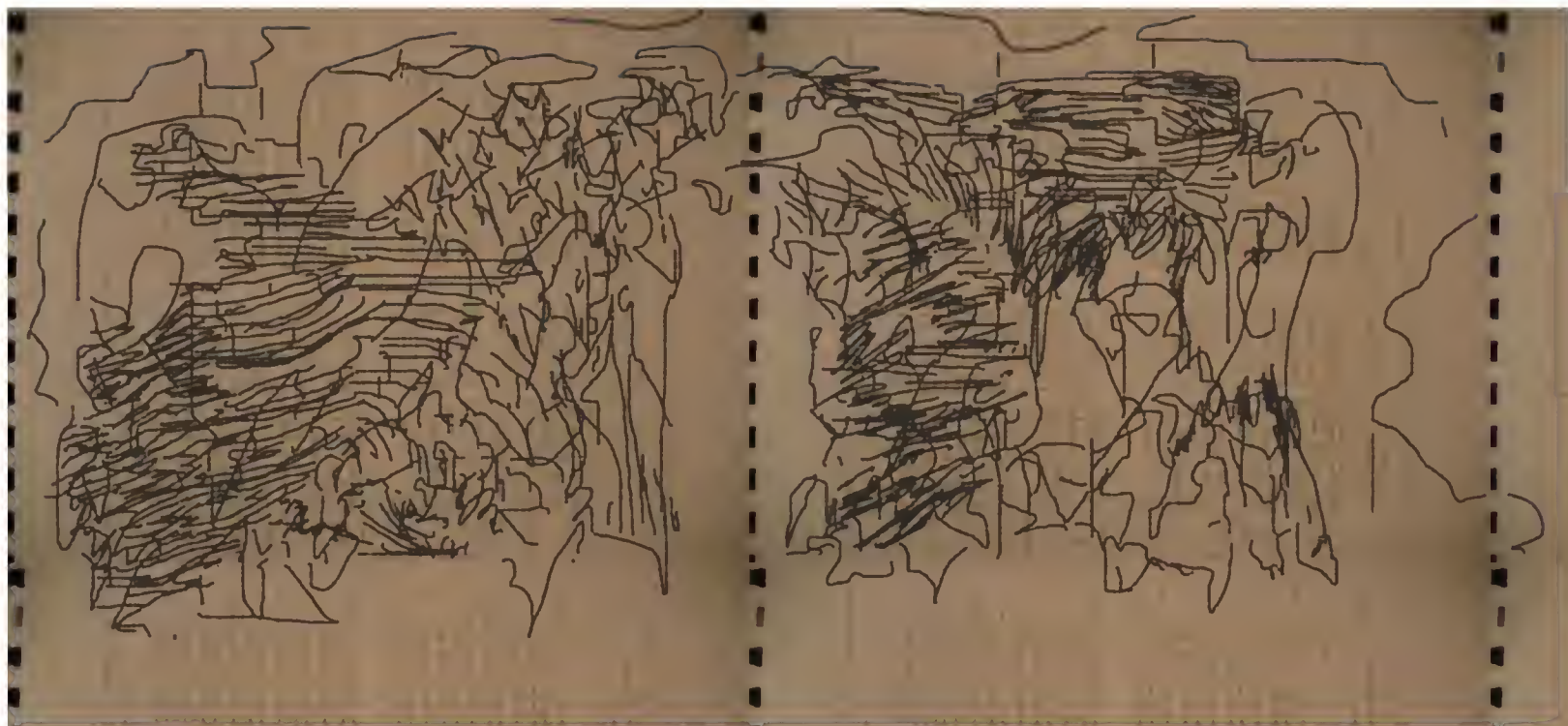


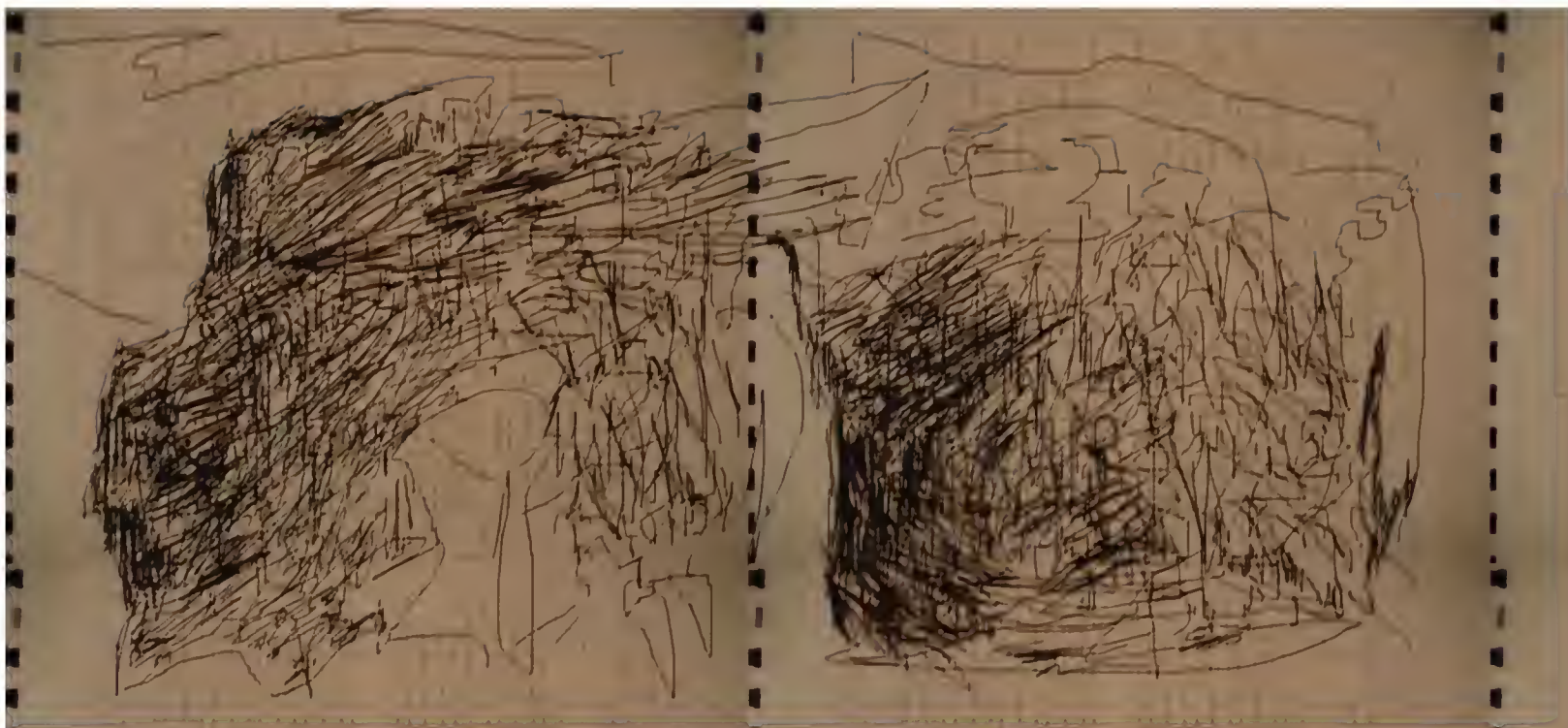


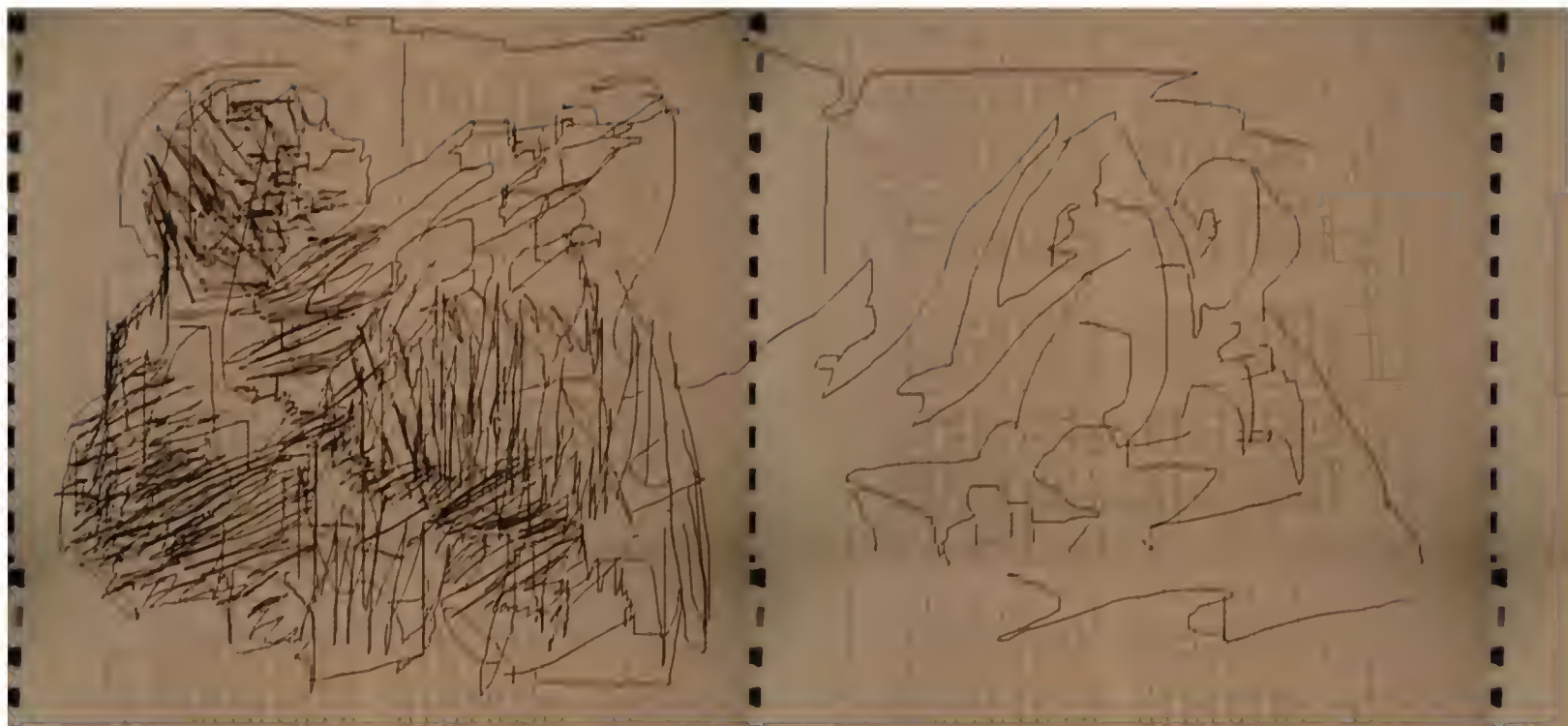


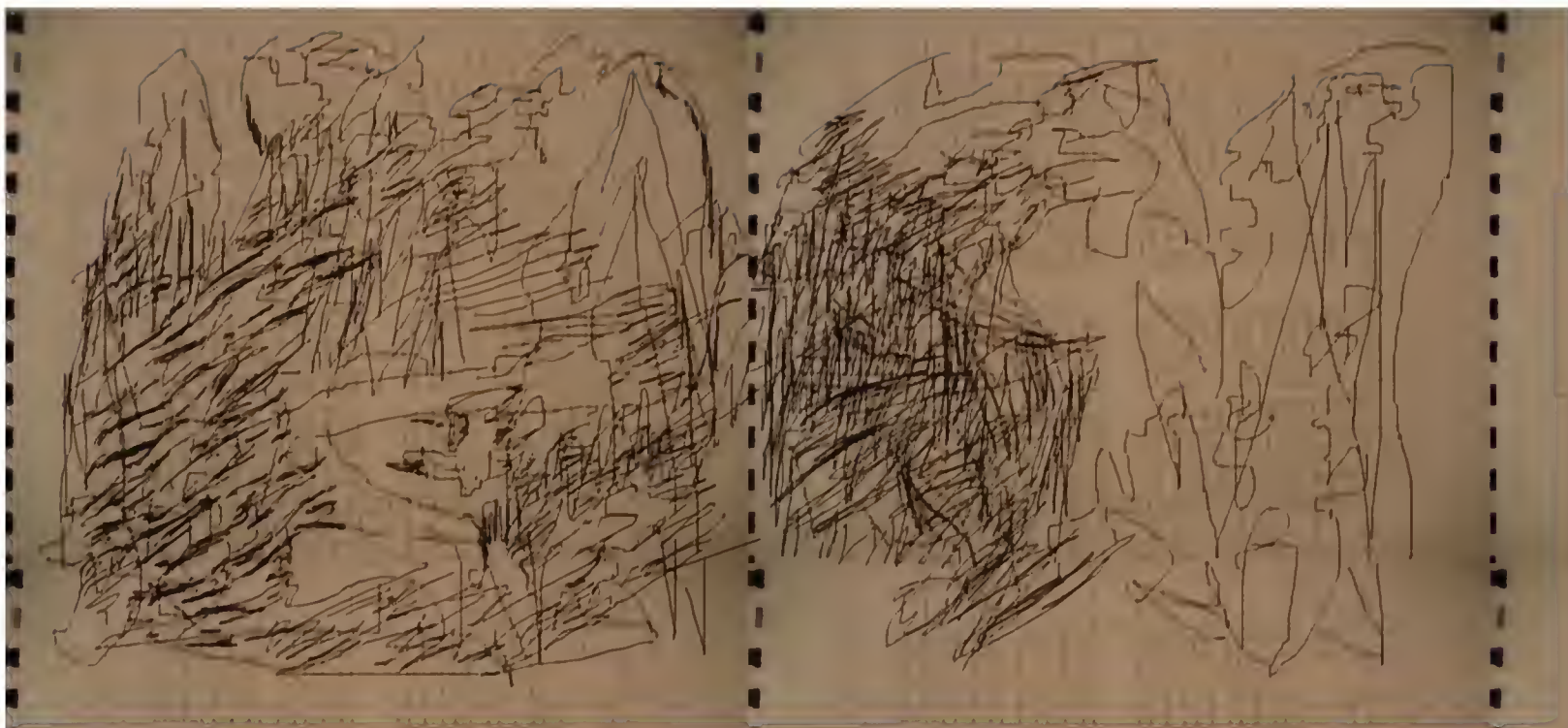


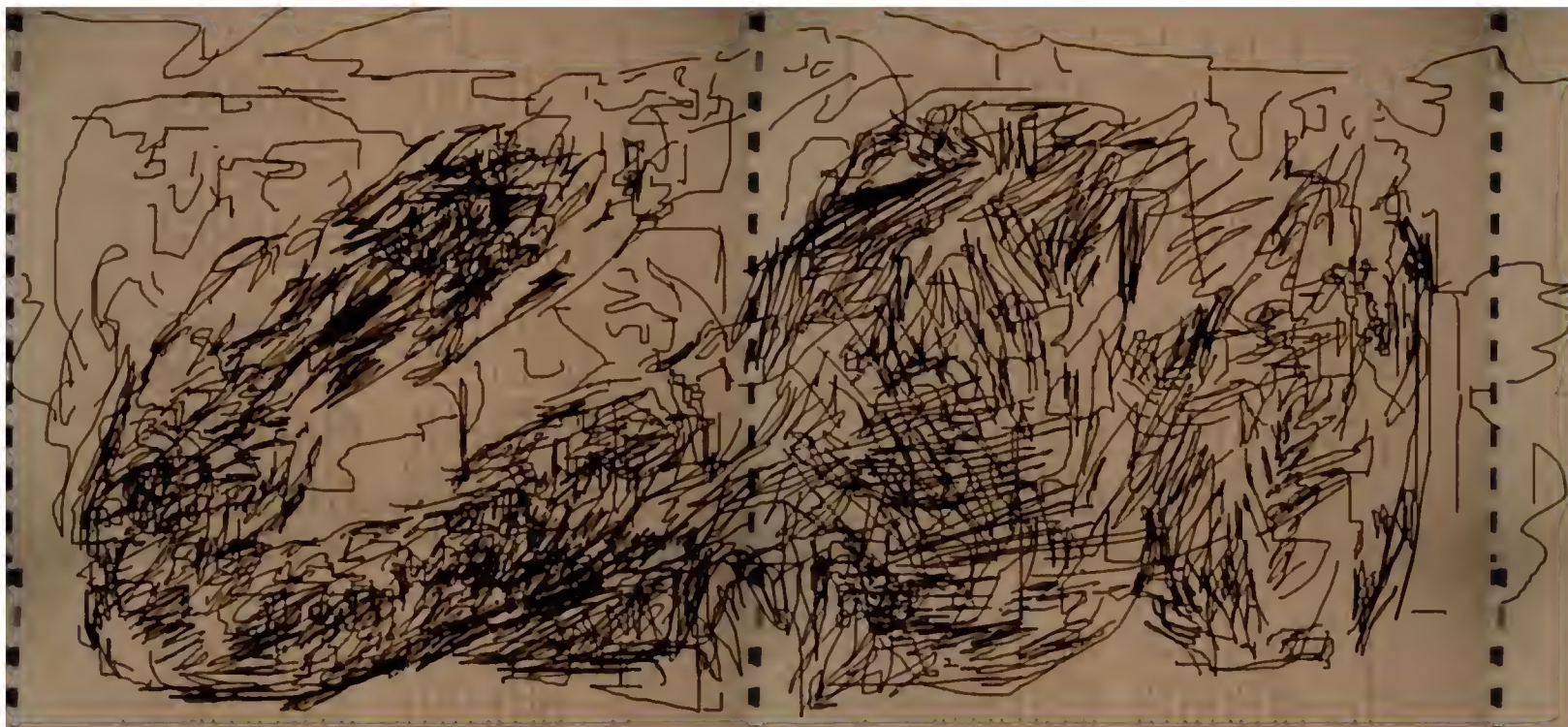




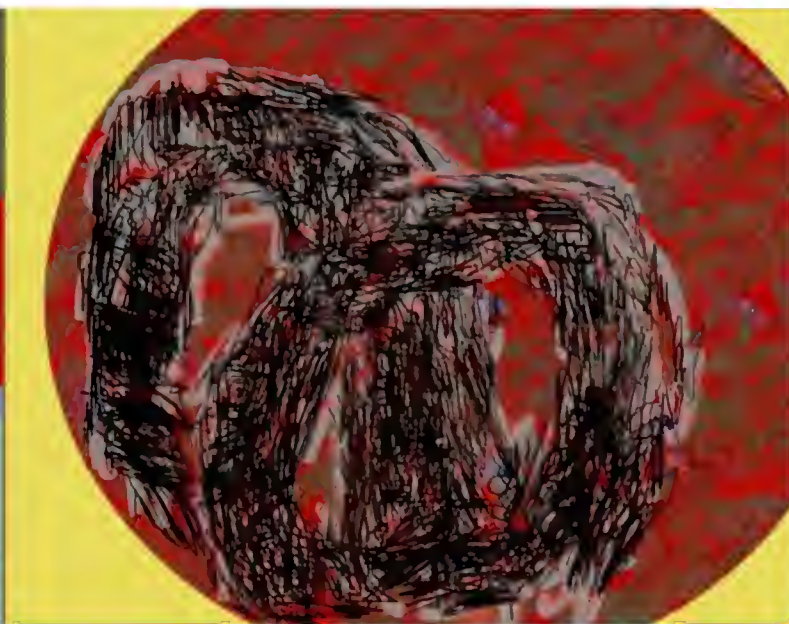




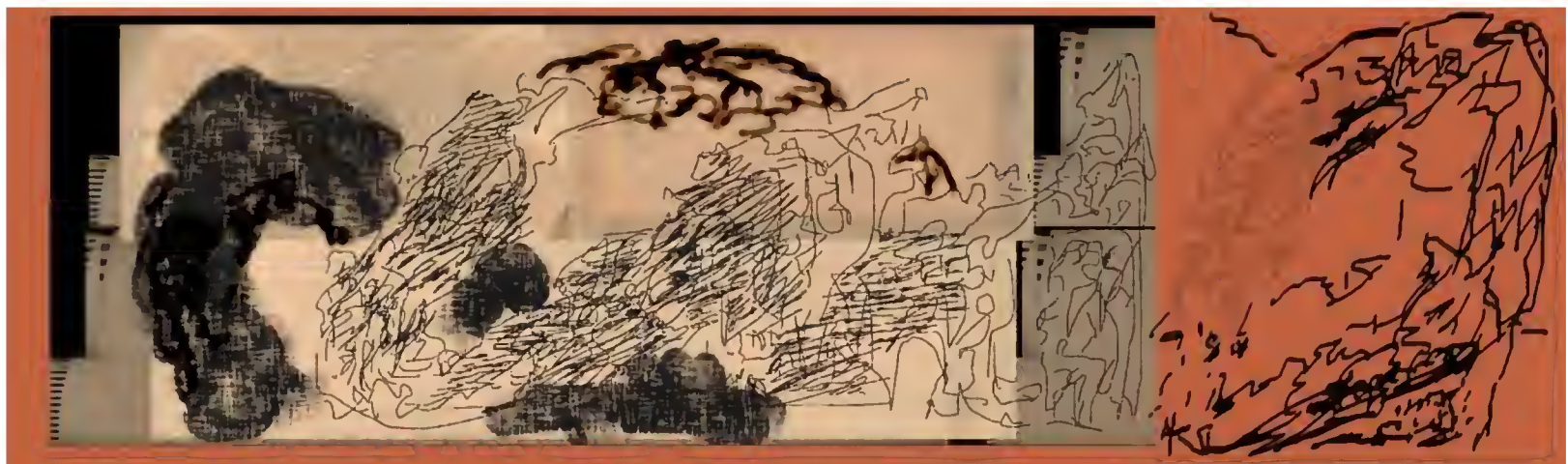








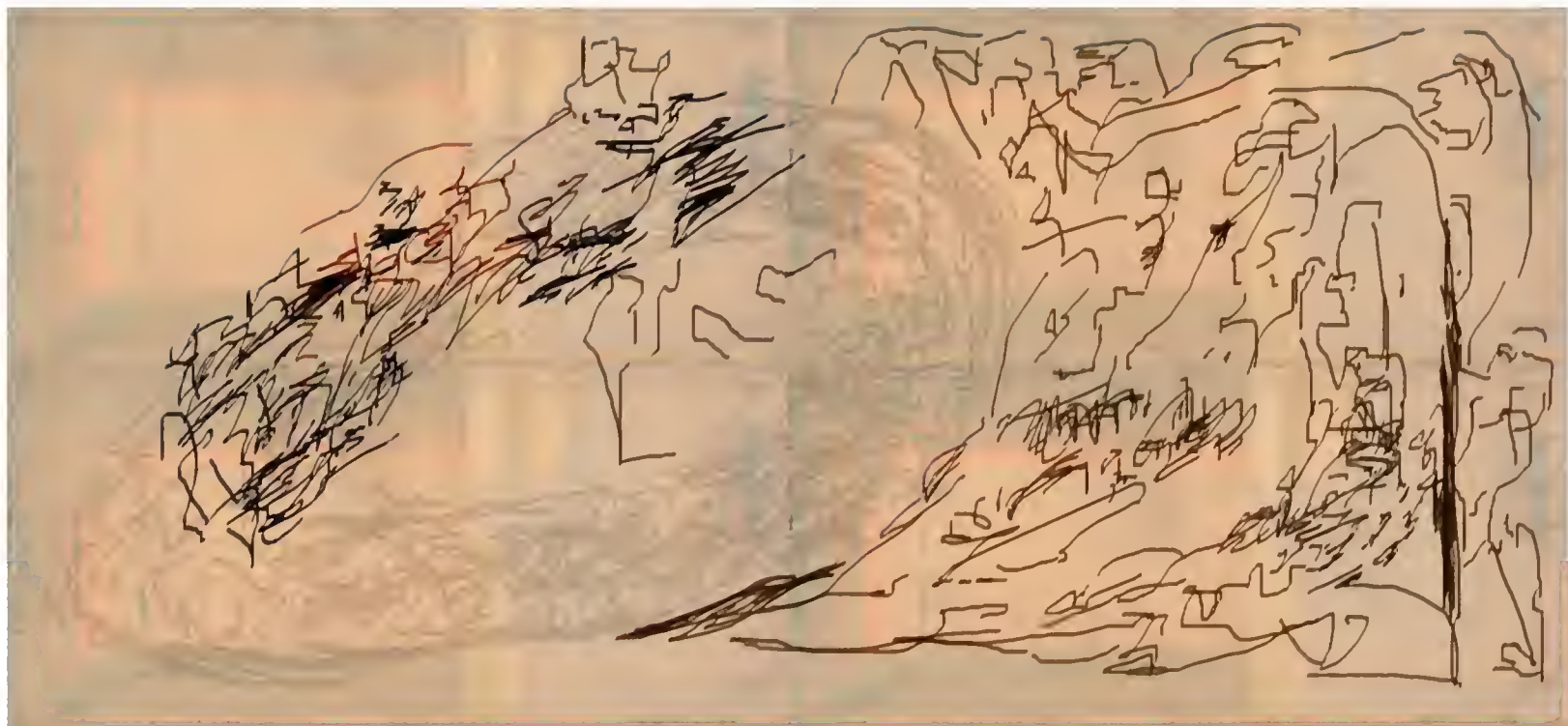


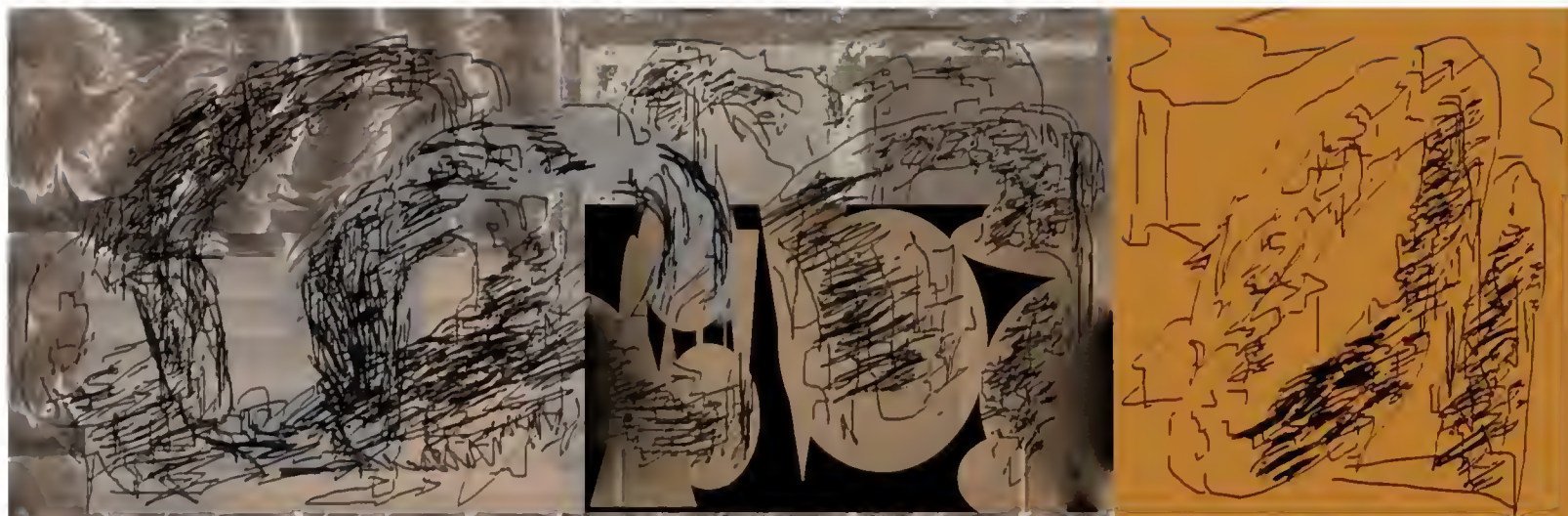


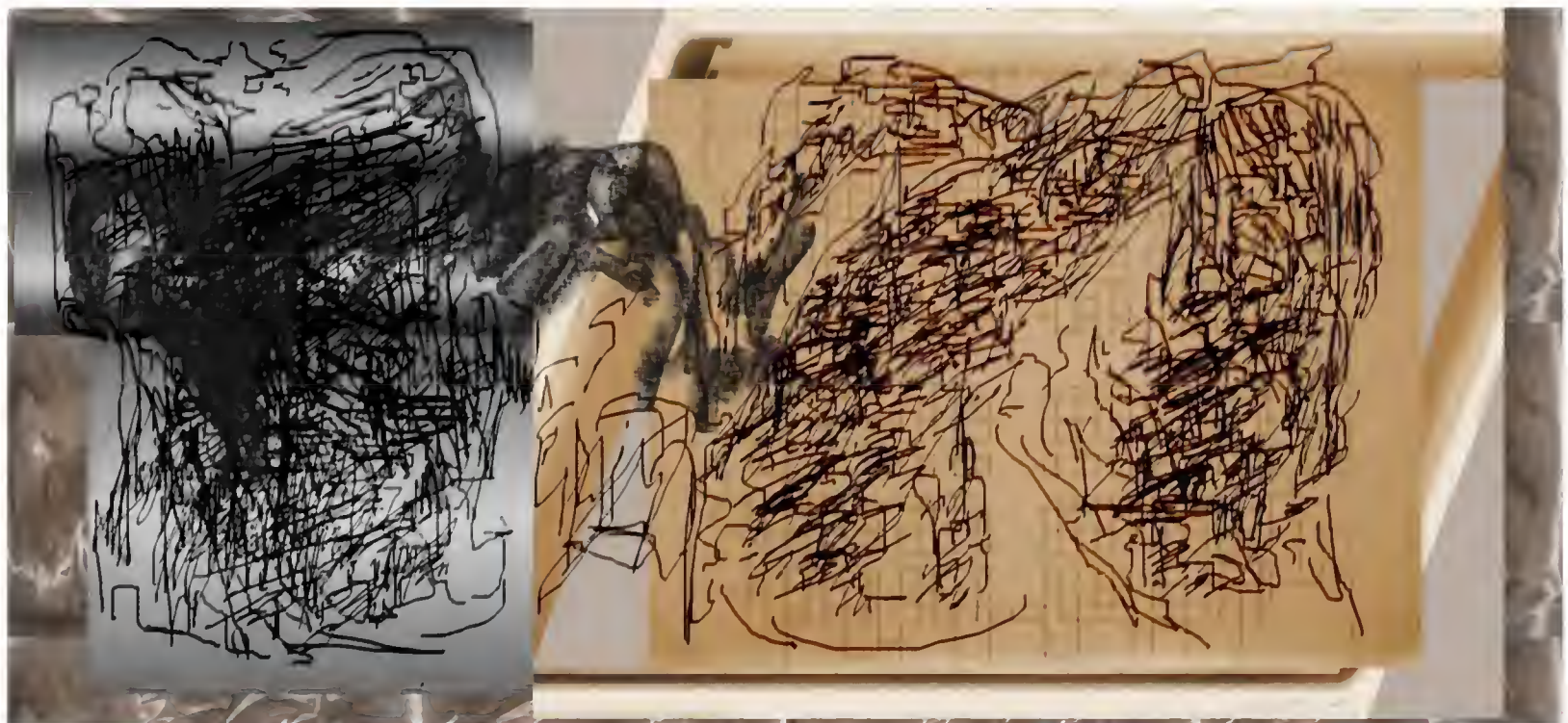


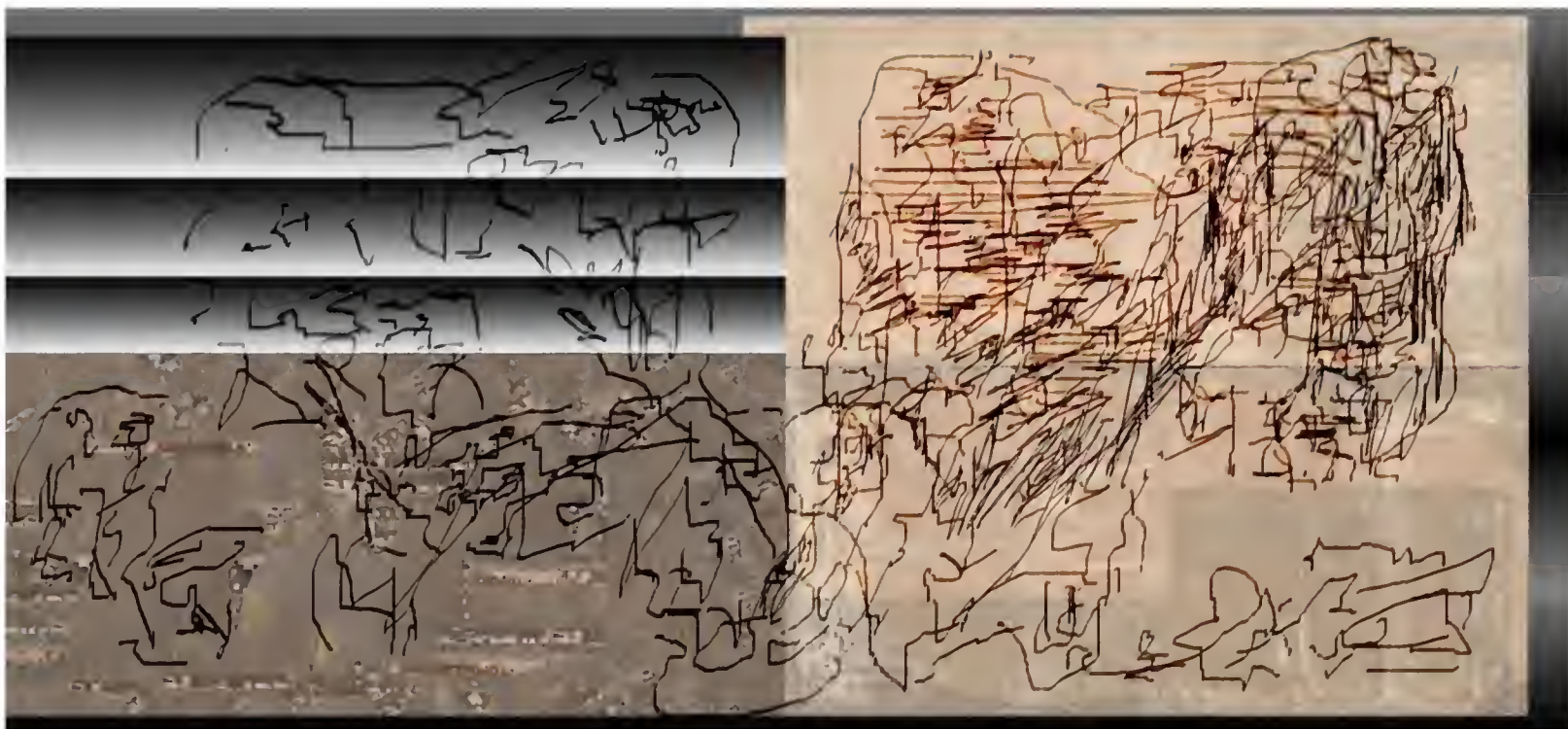


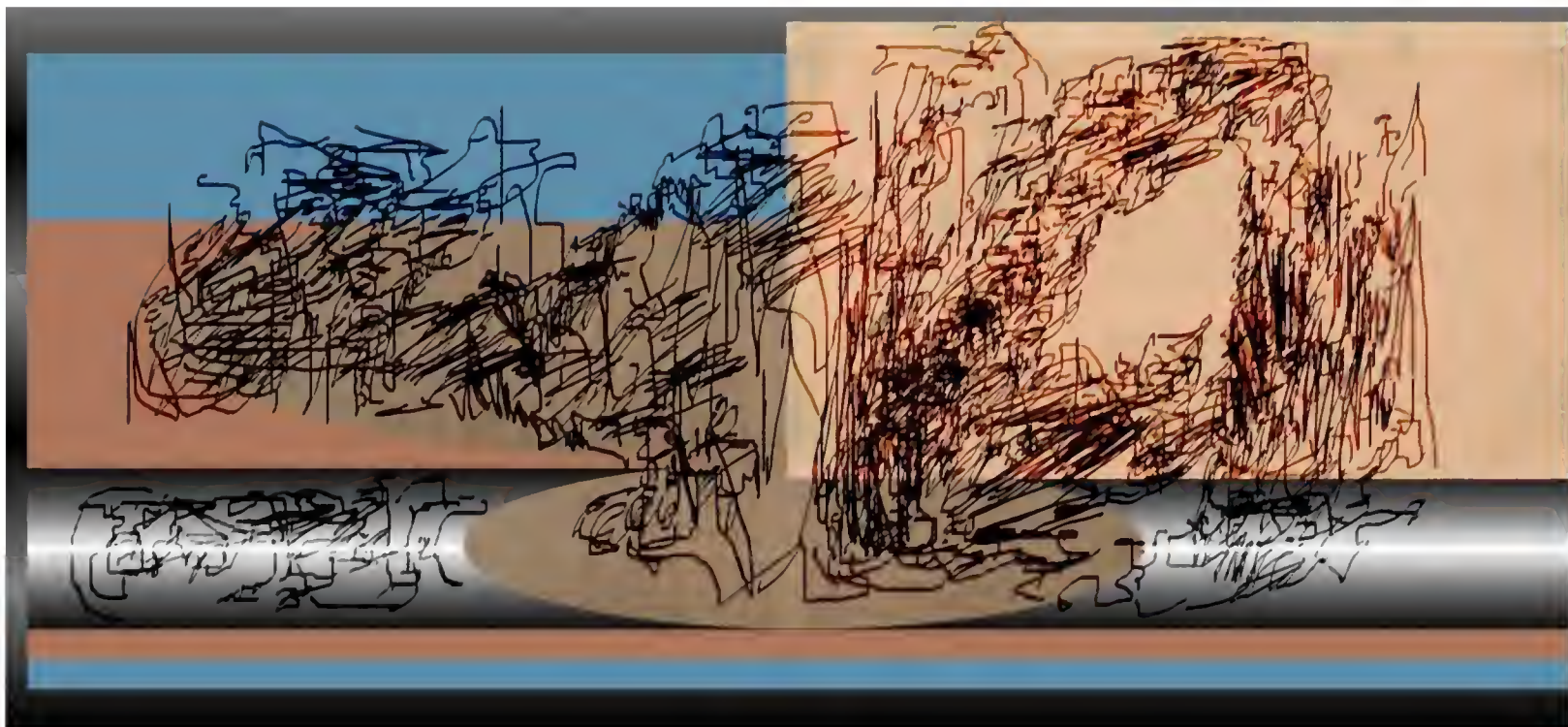


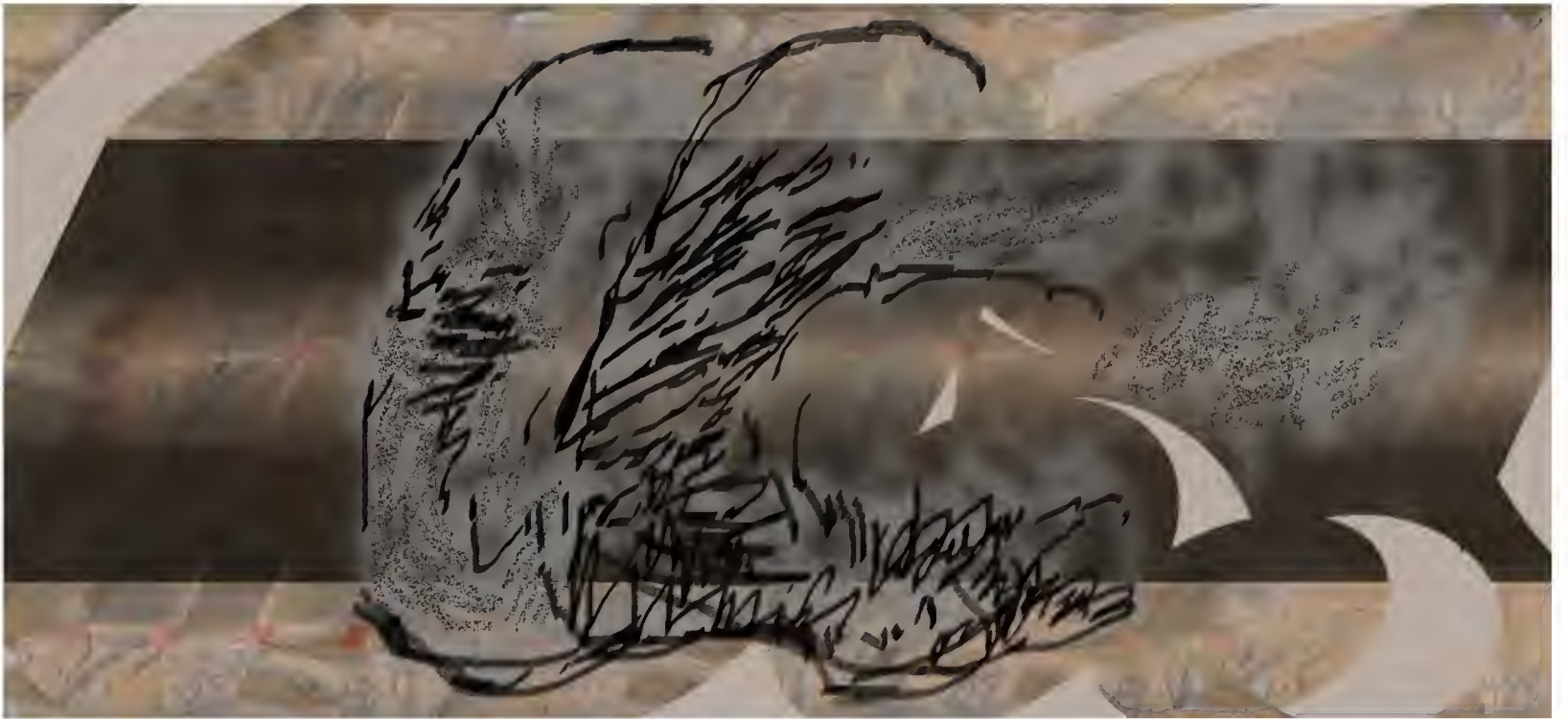


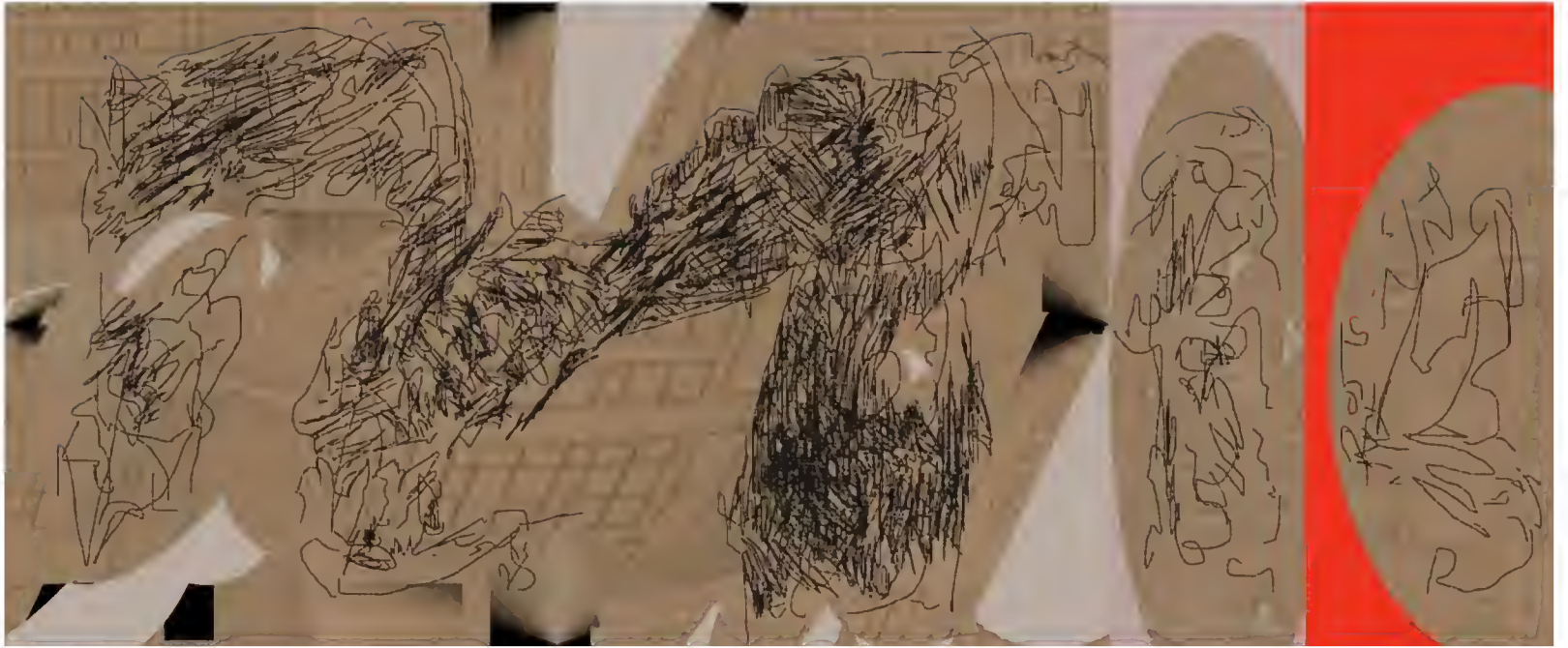


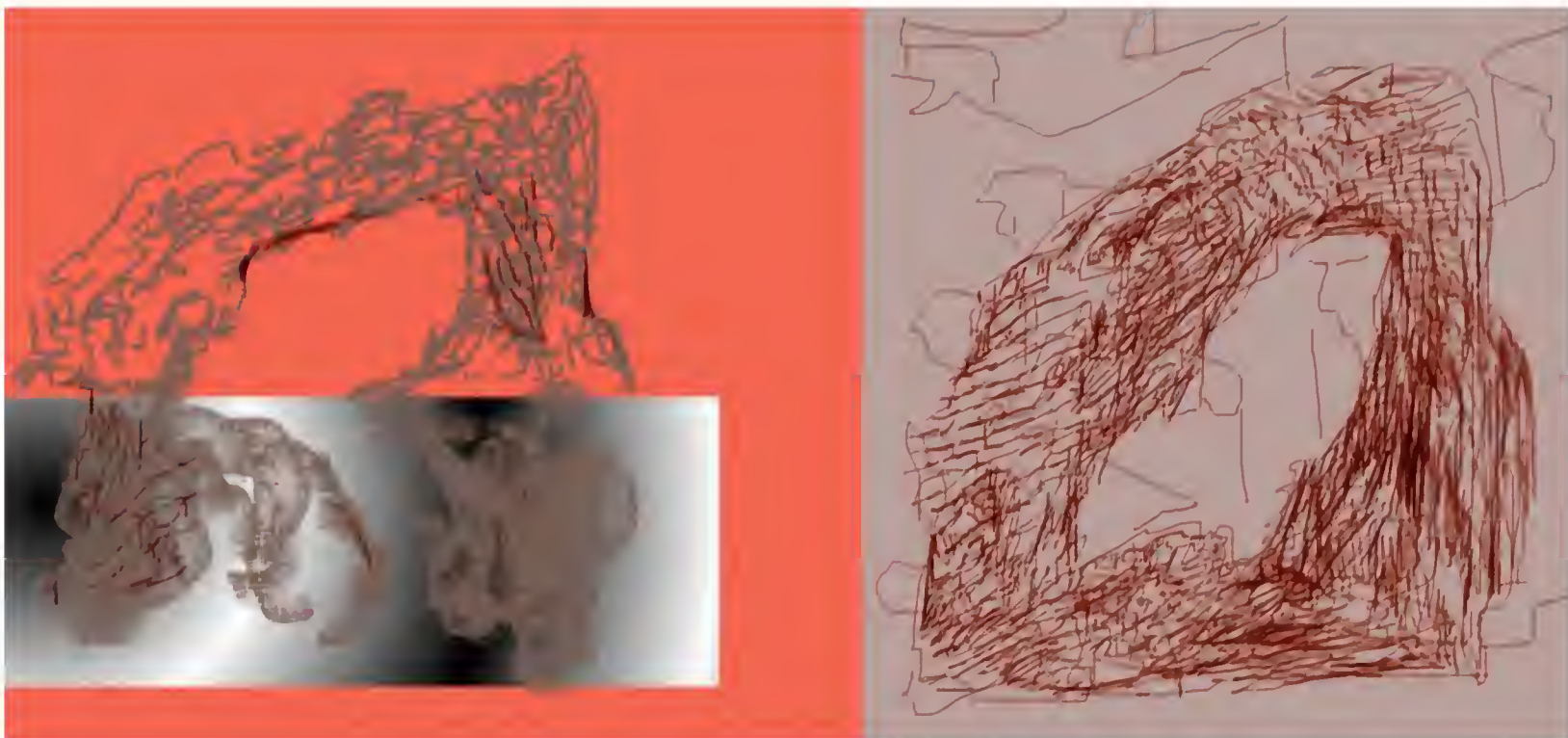


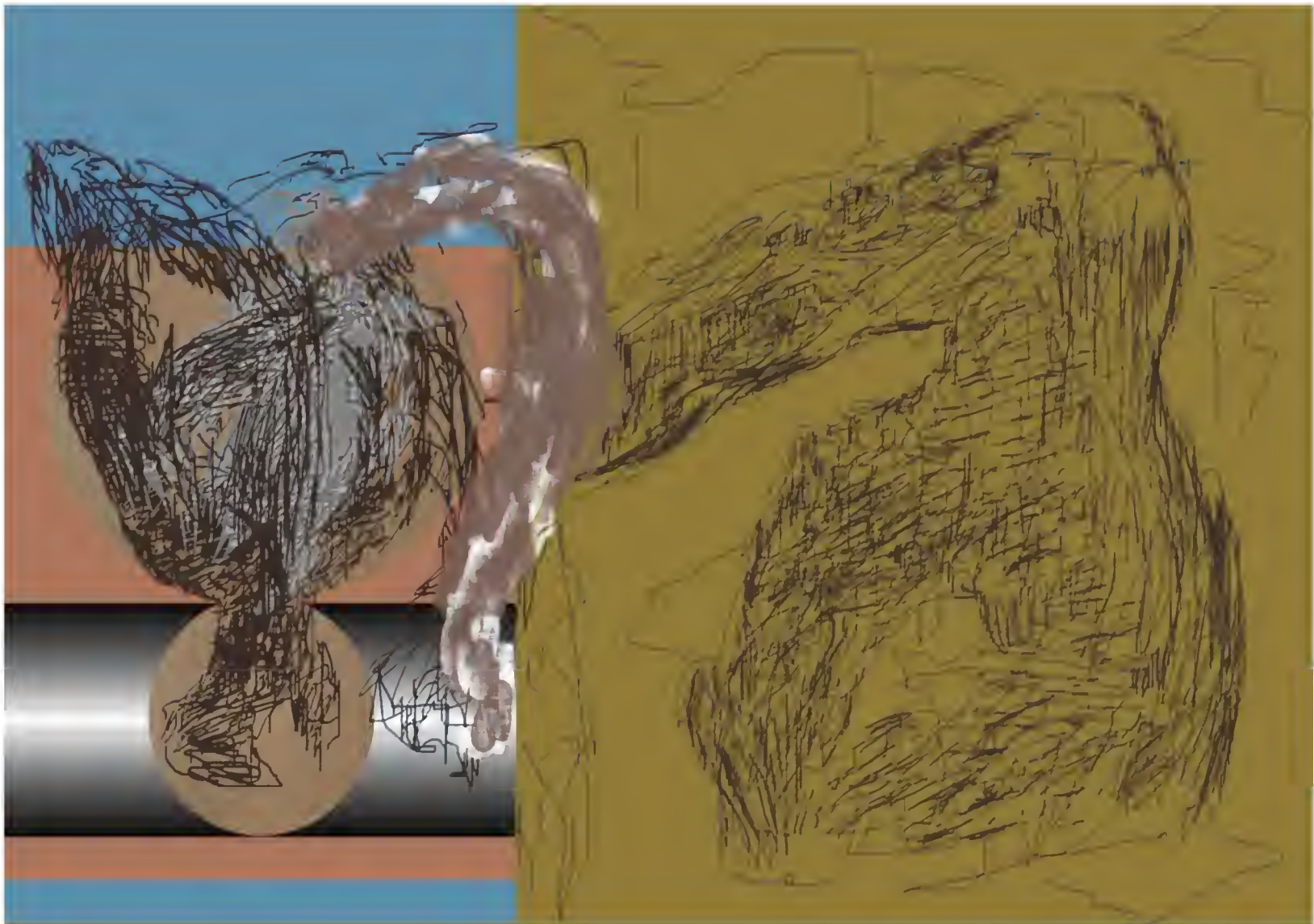






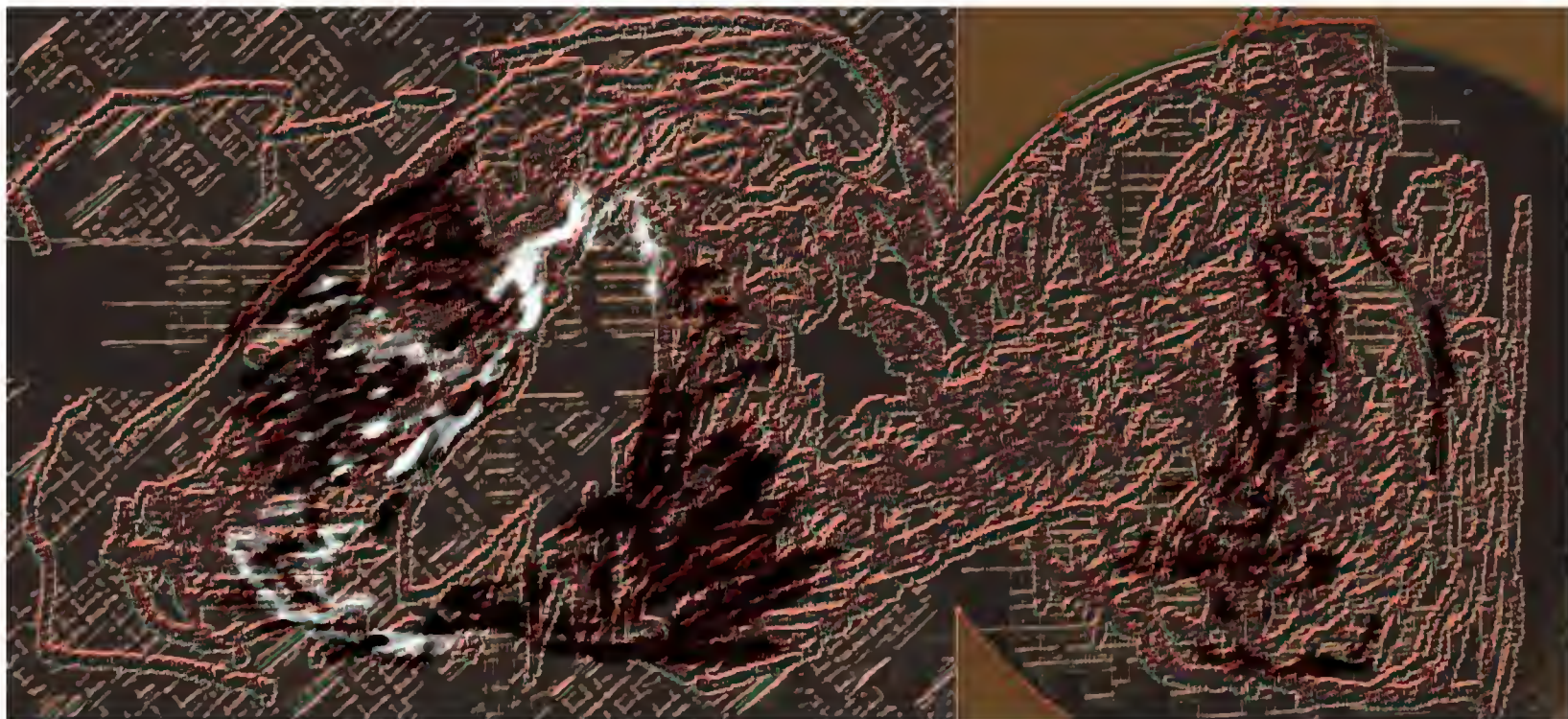


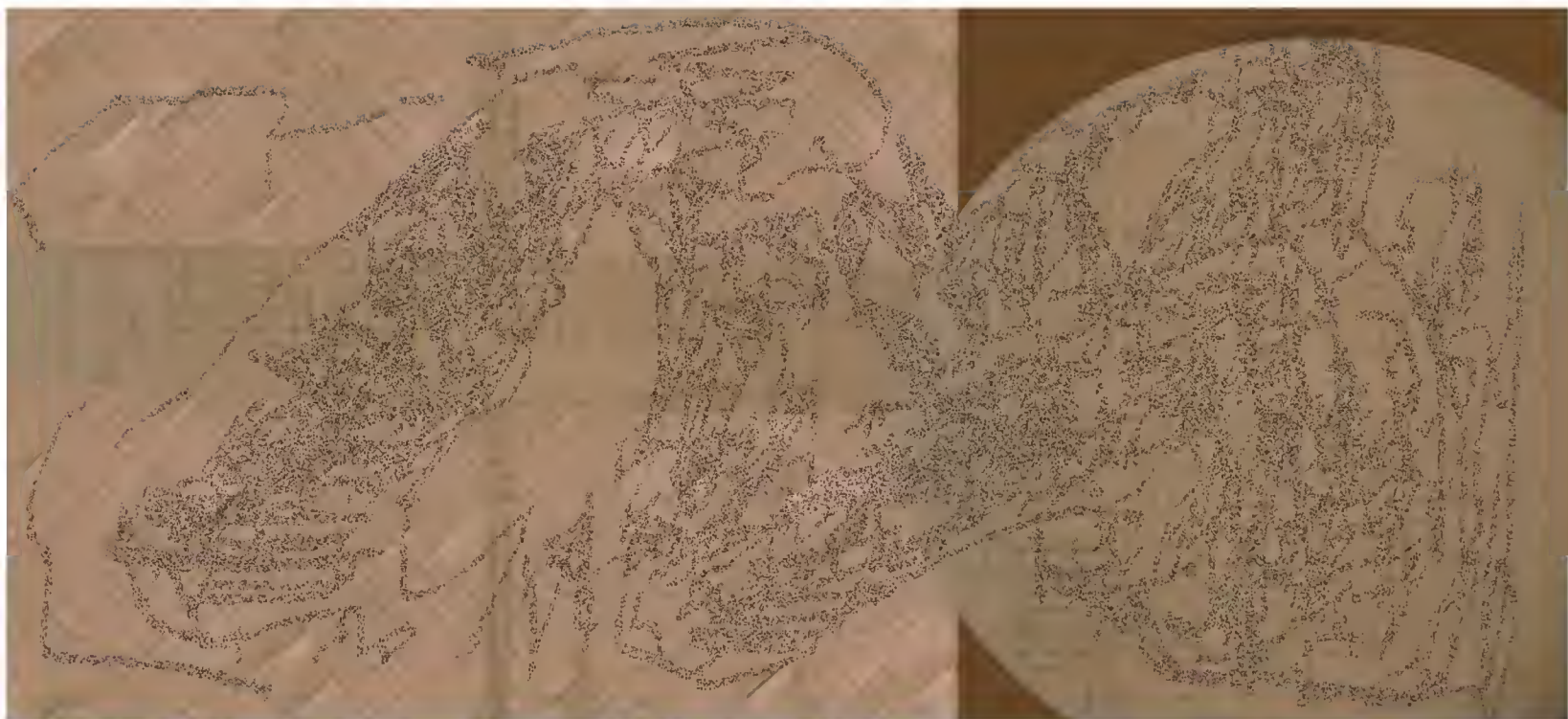


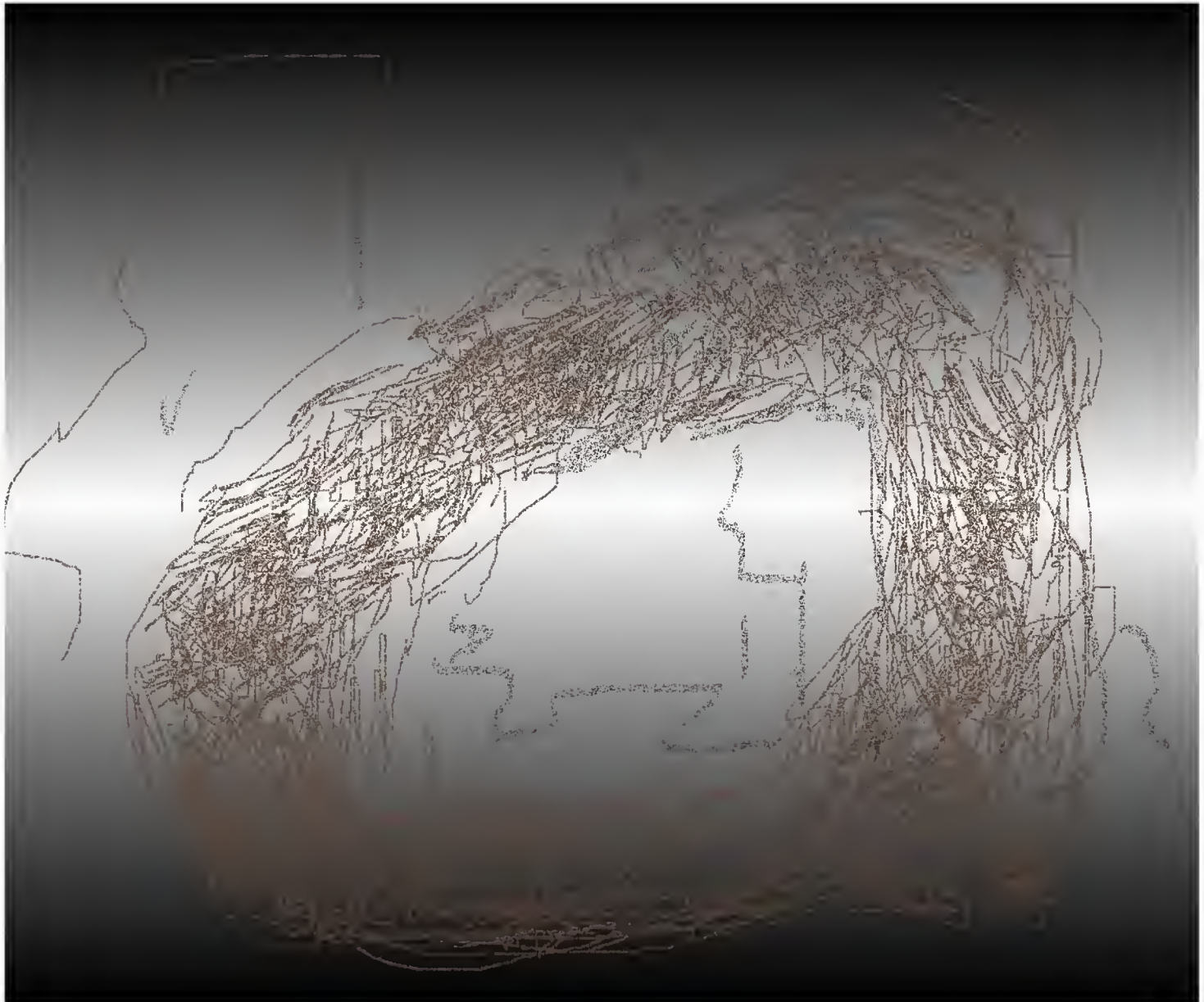




A l b e r t i n e W i n d o w 7

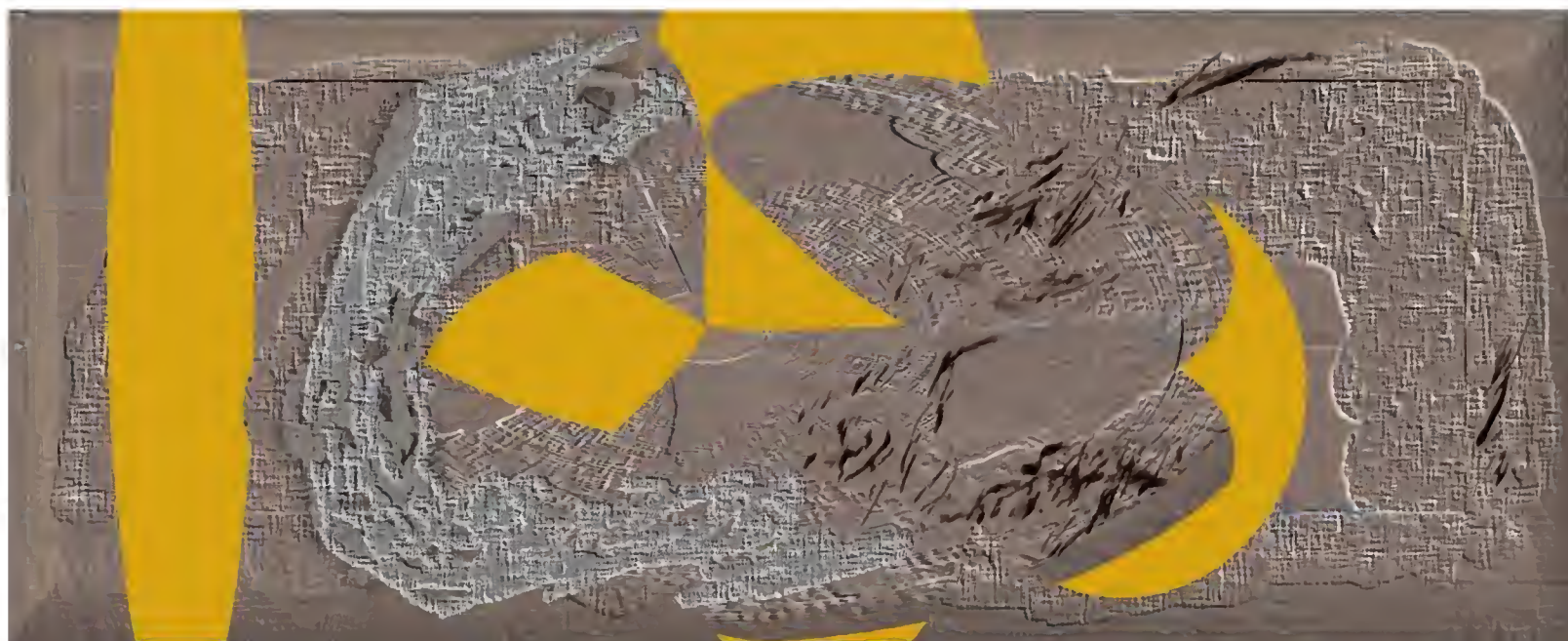


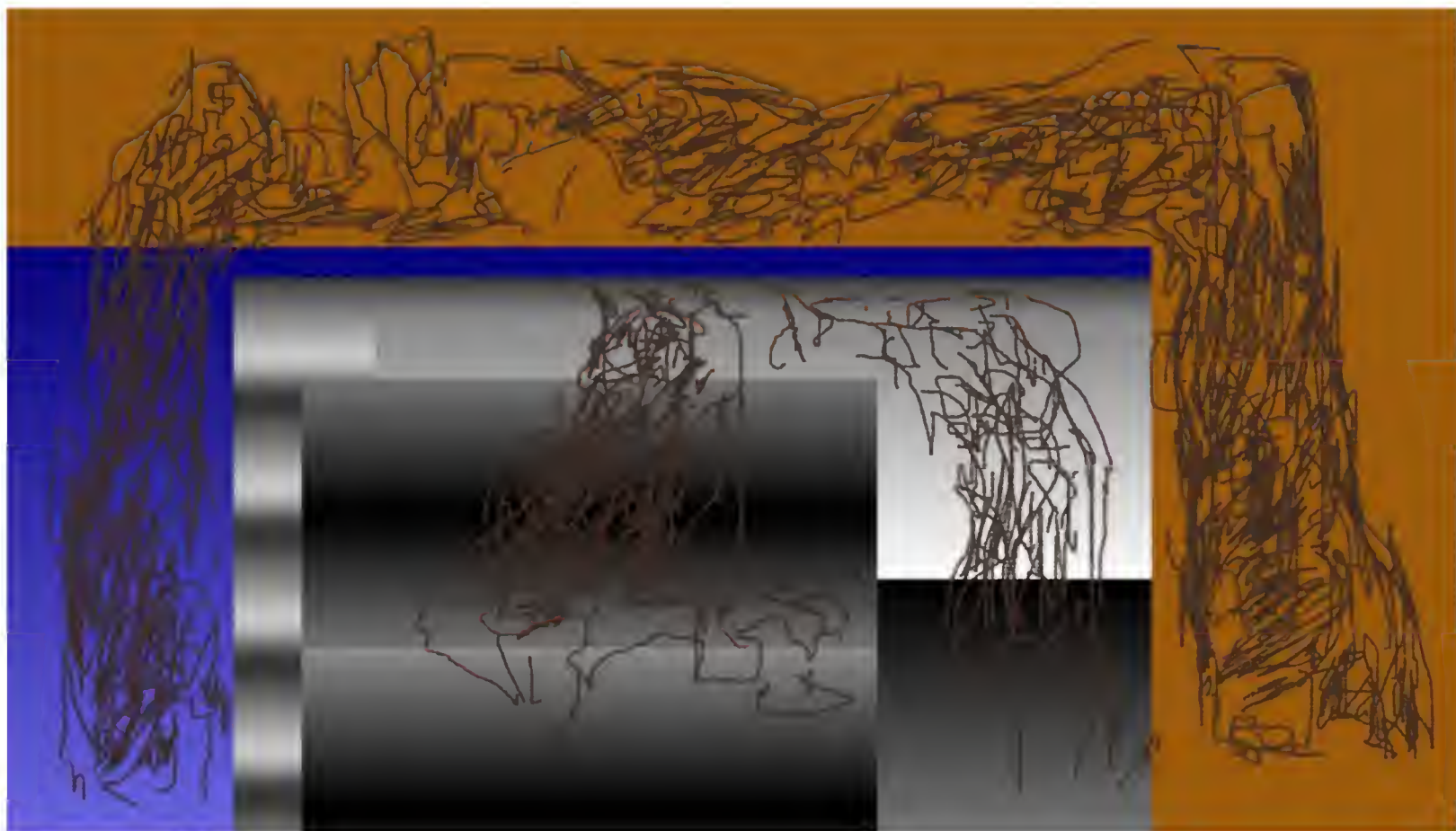




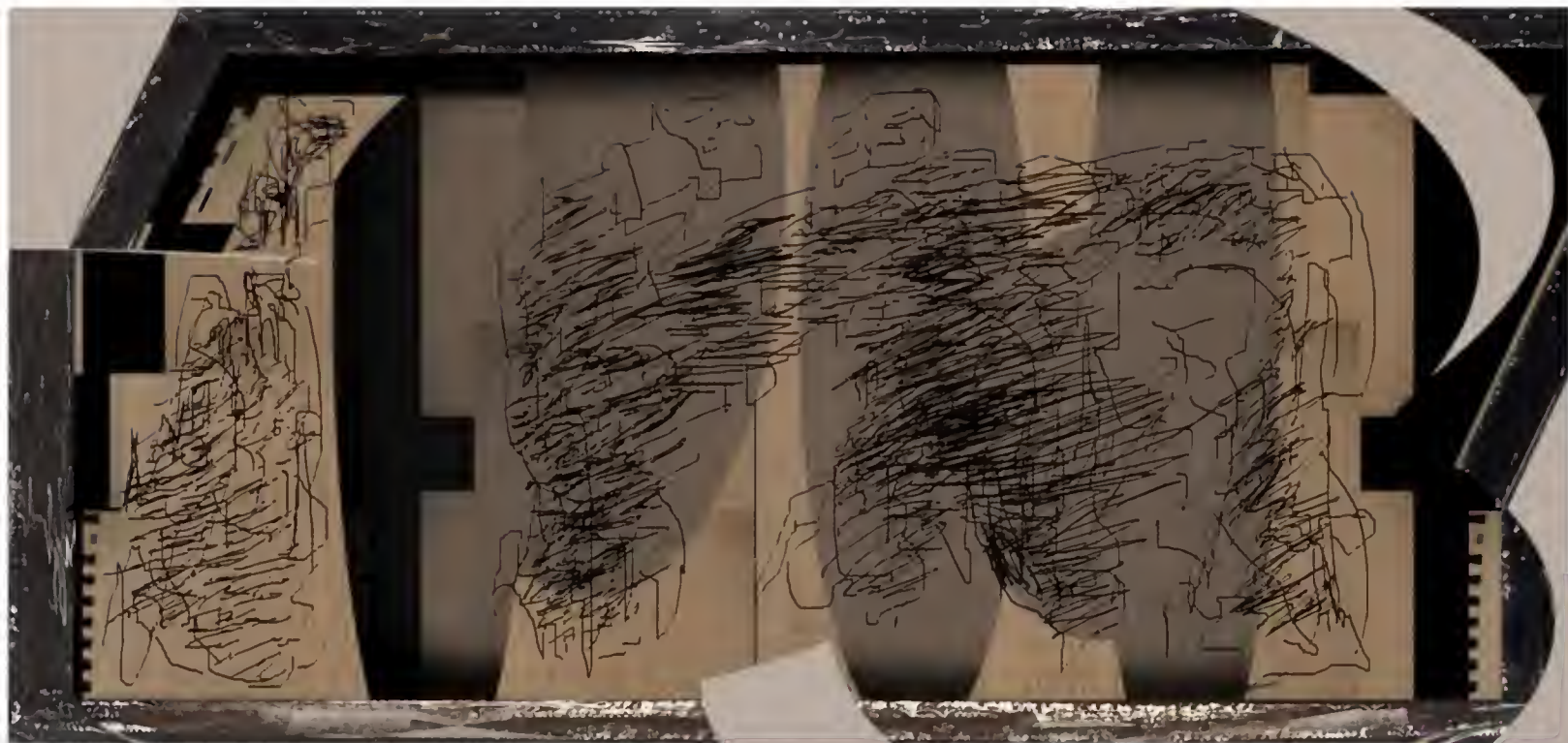


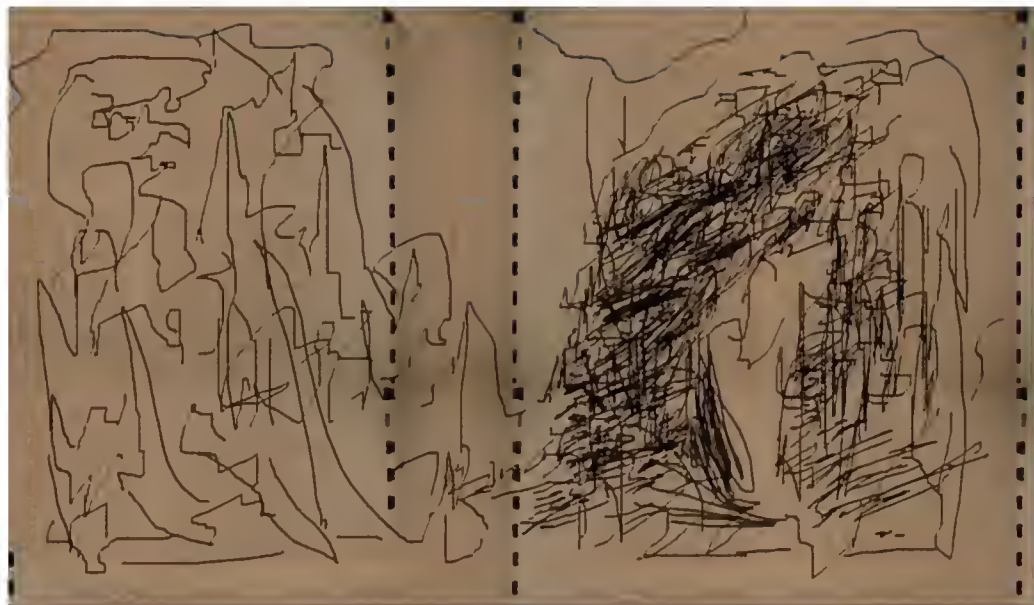




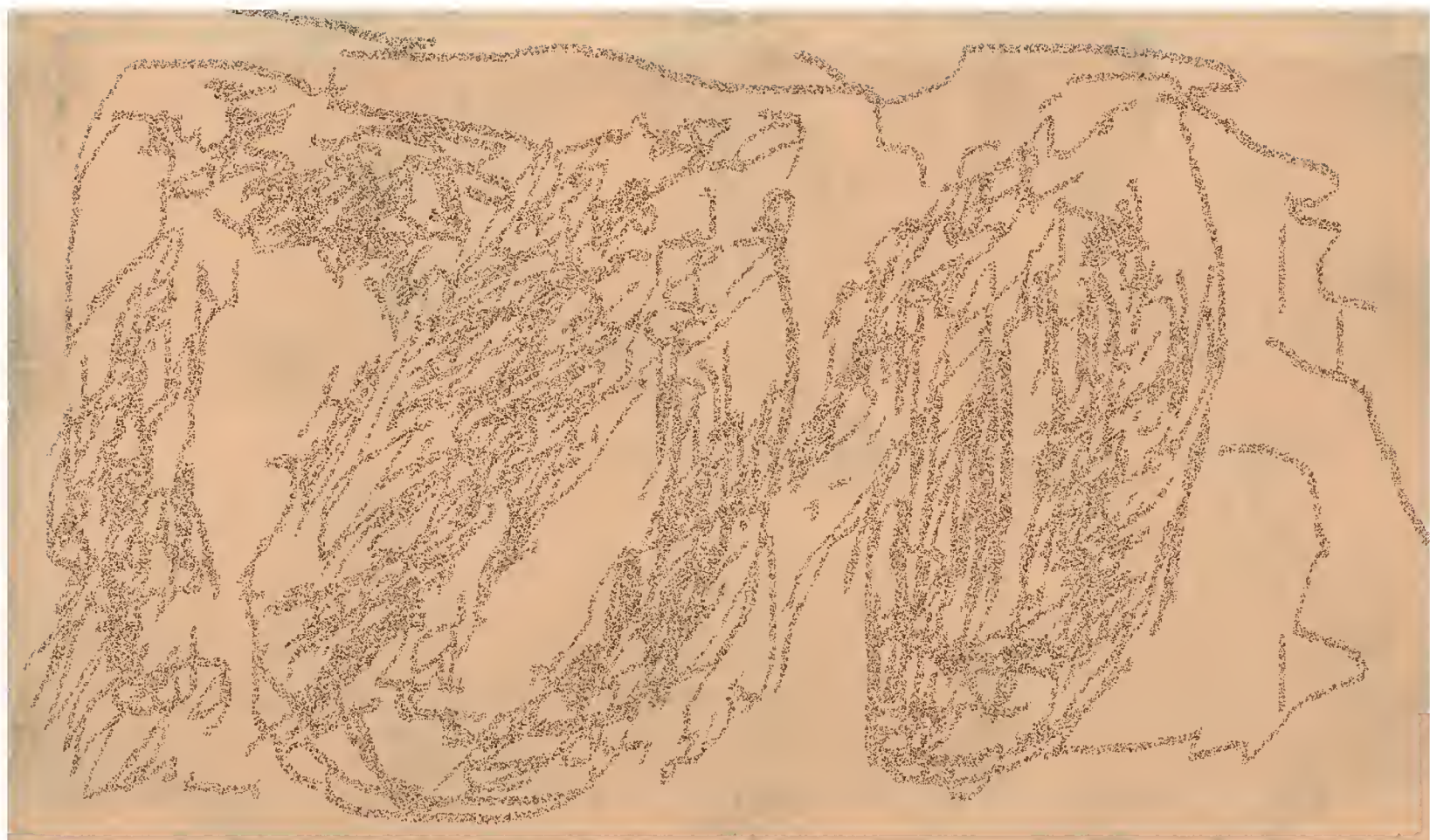


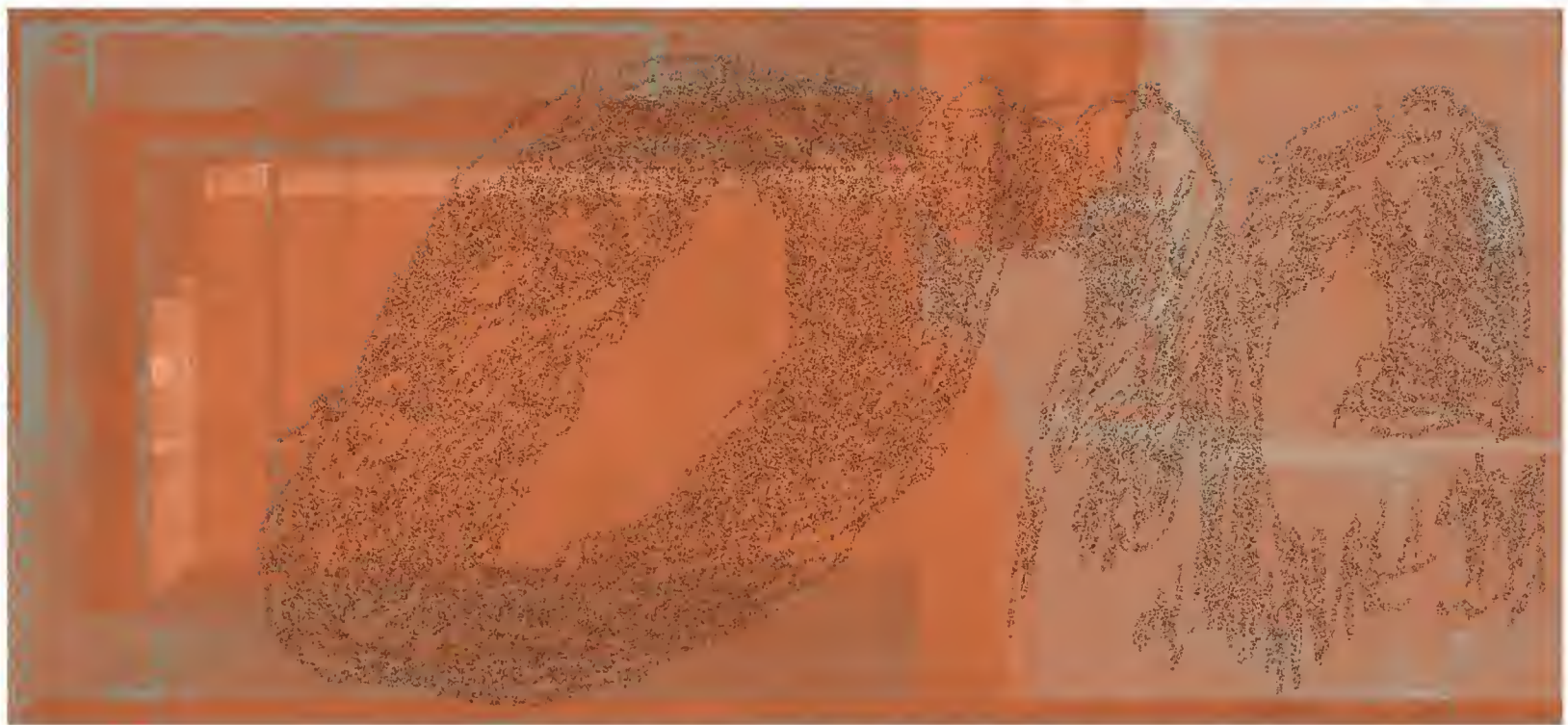


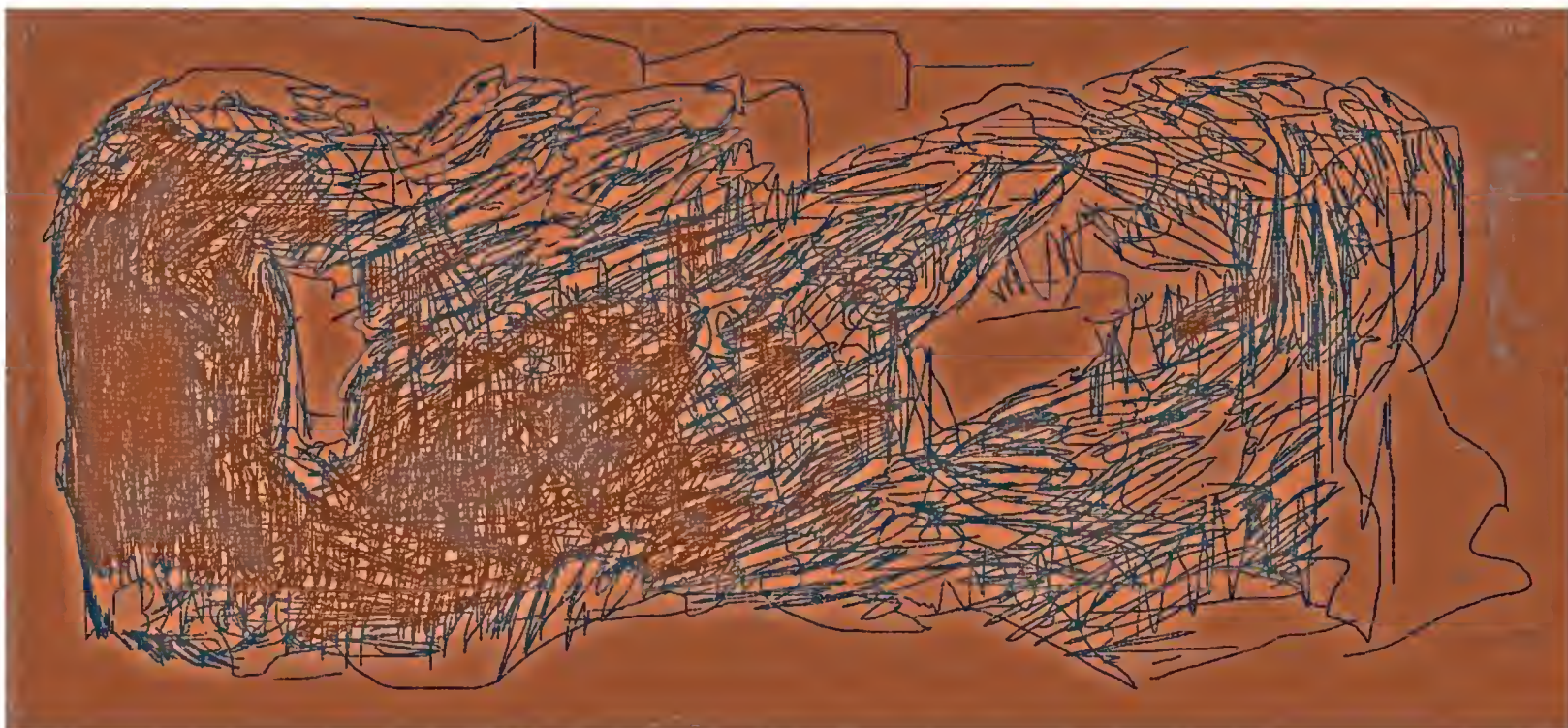


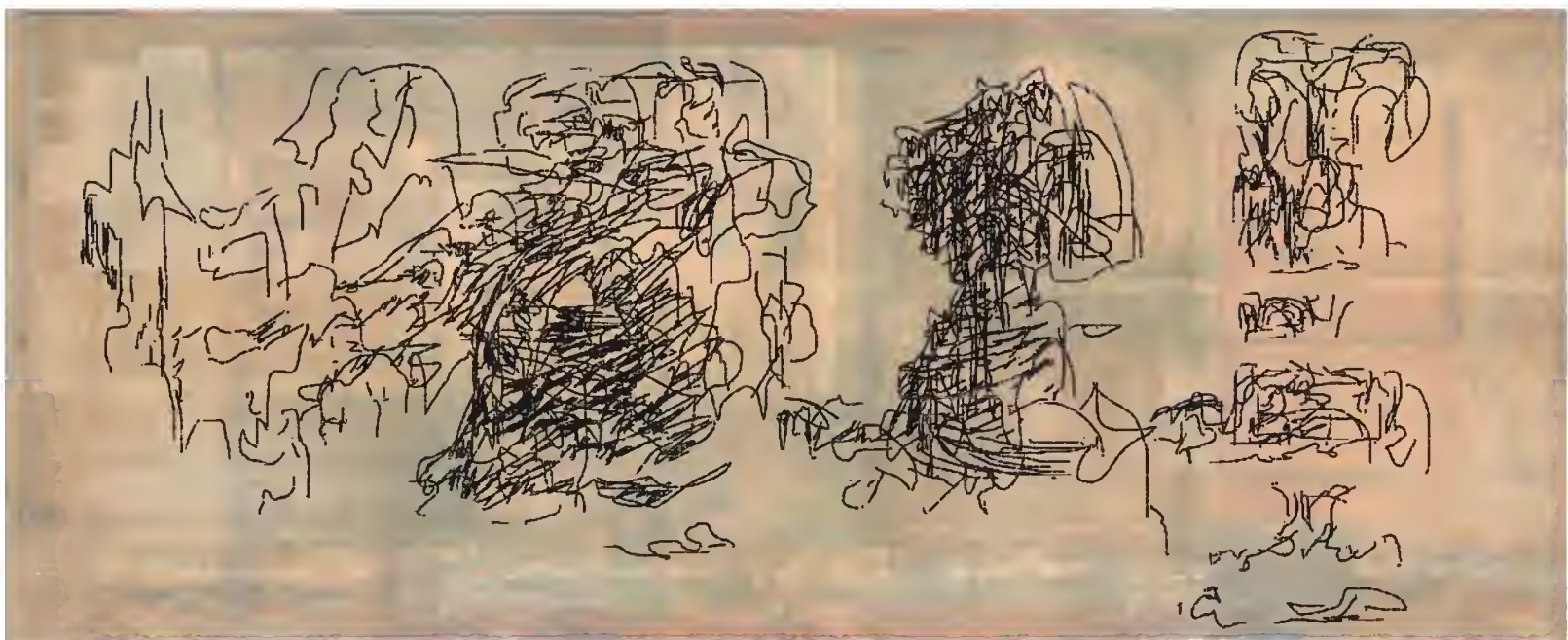


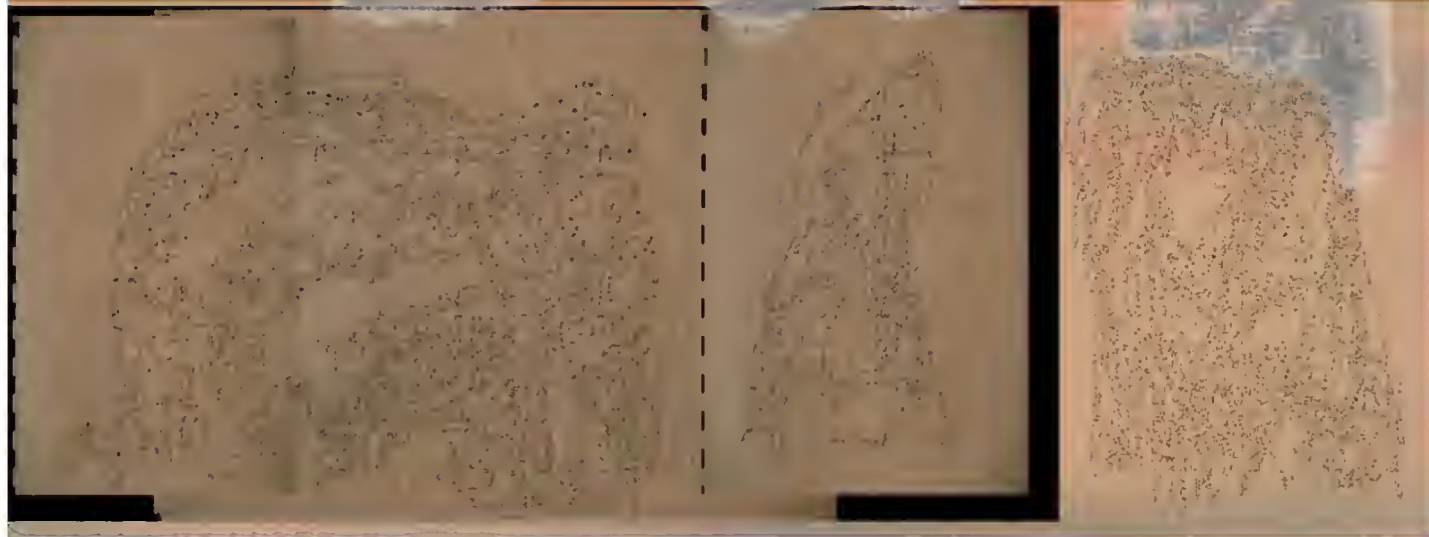
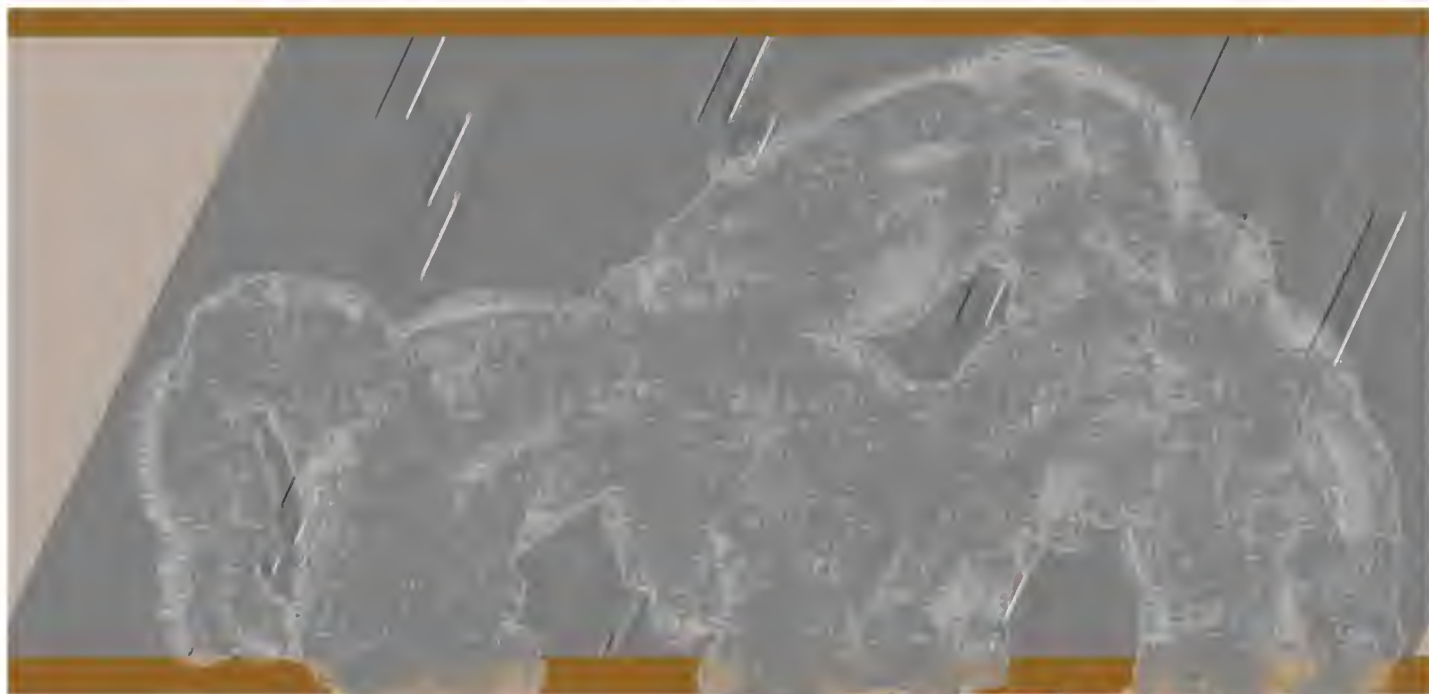


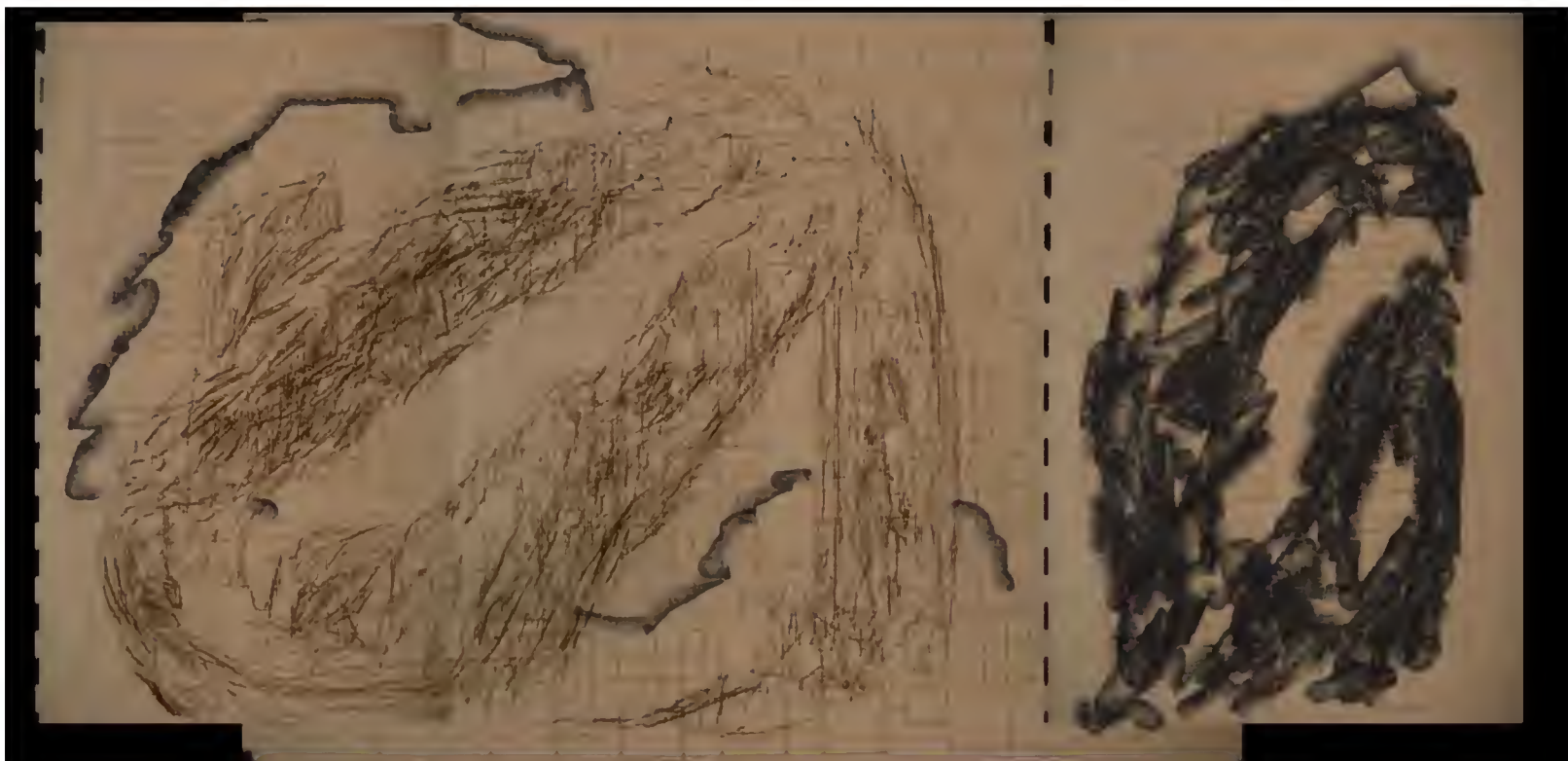


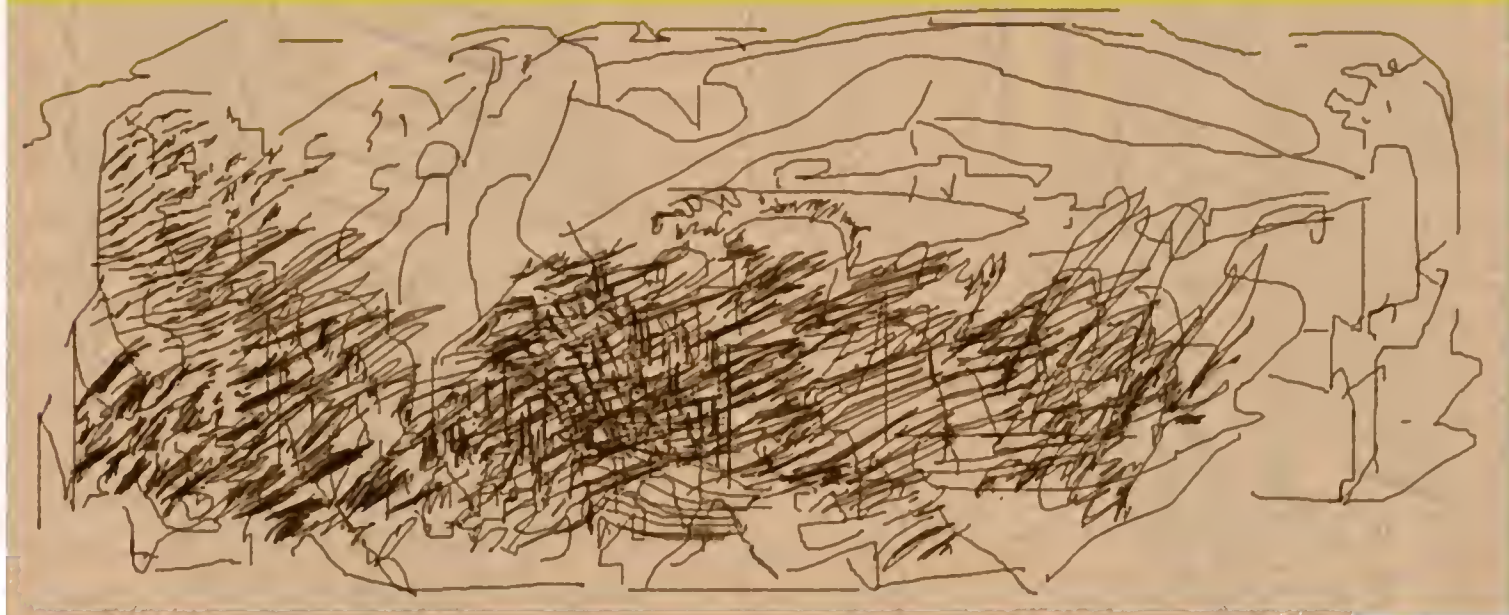


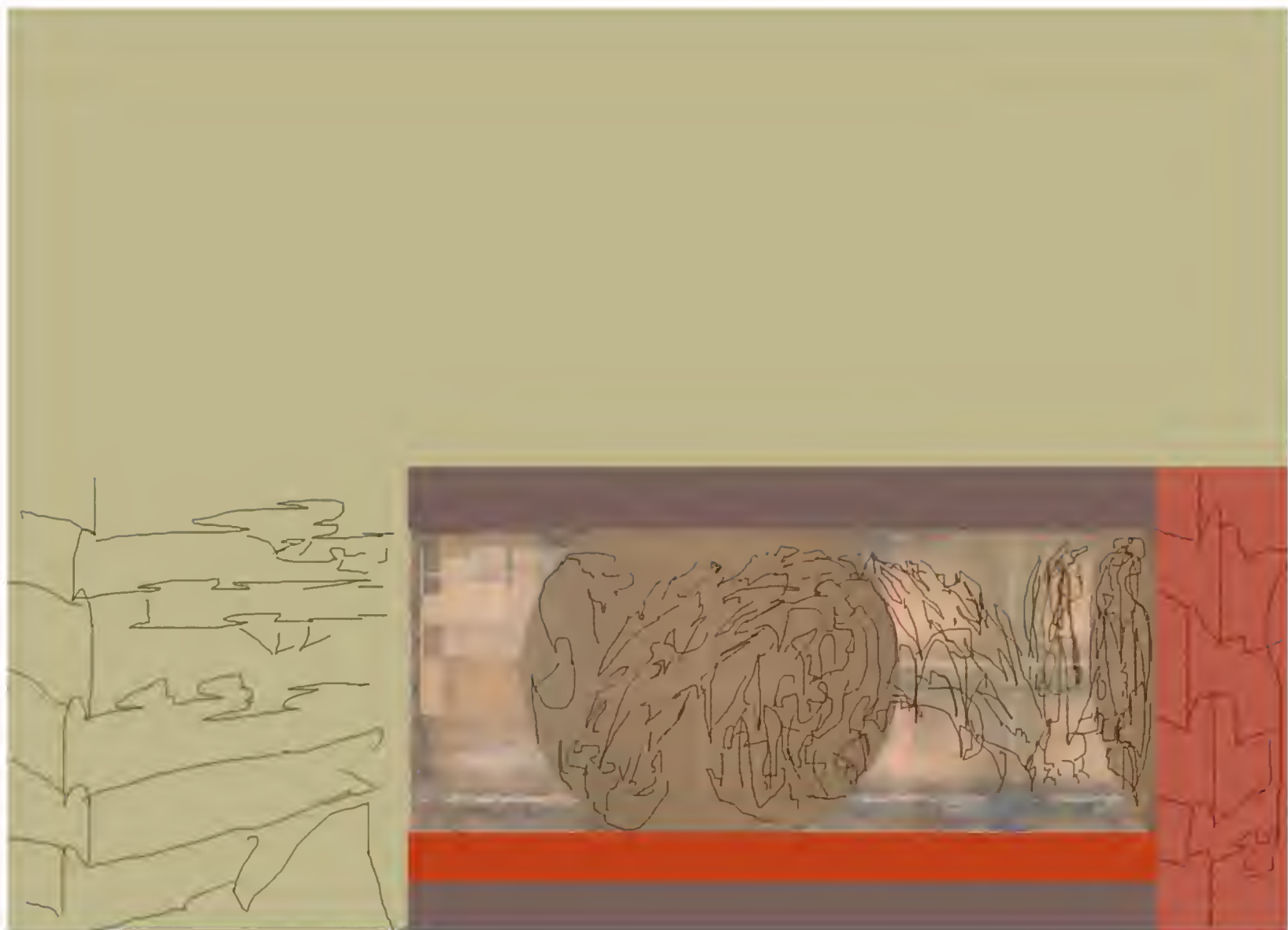


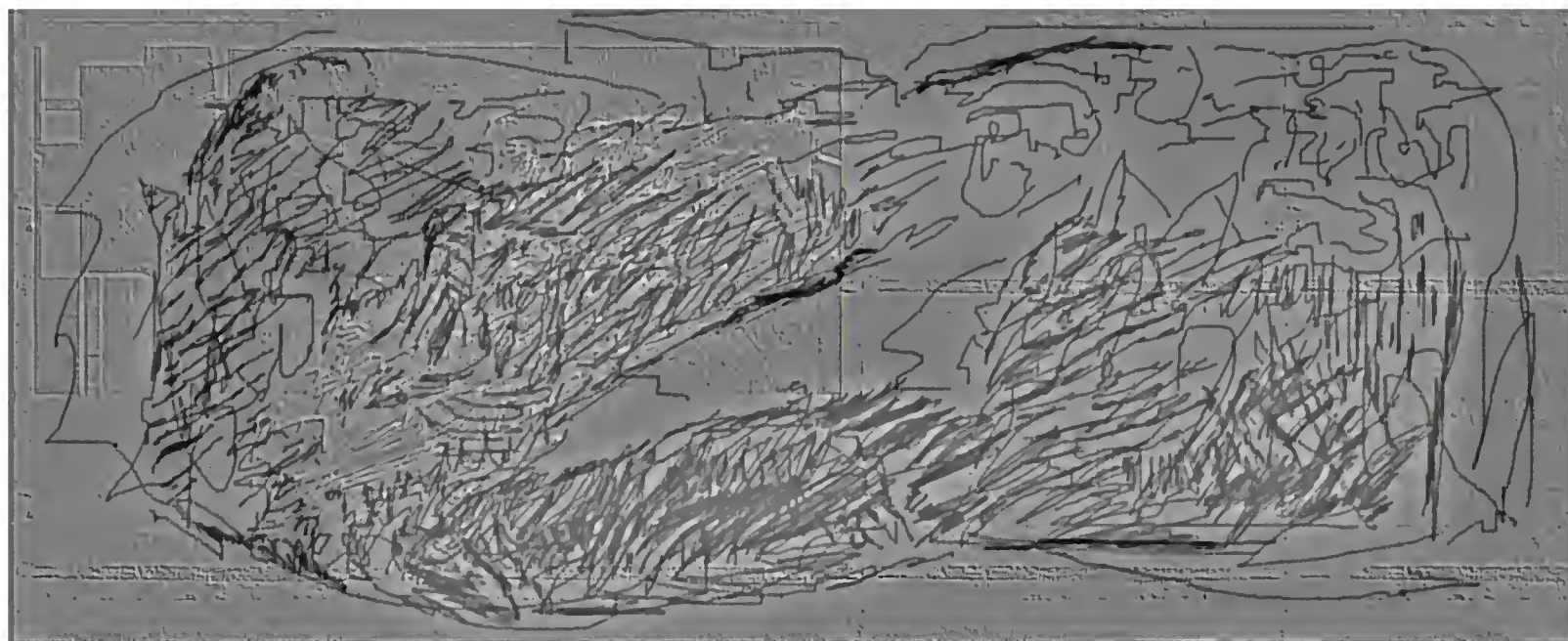


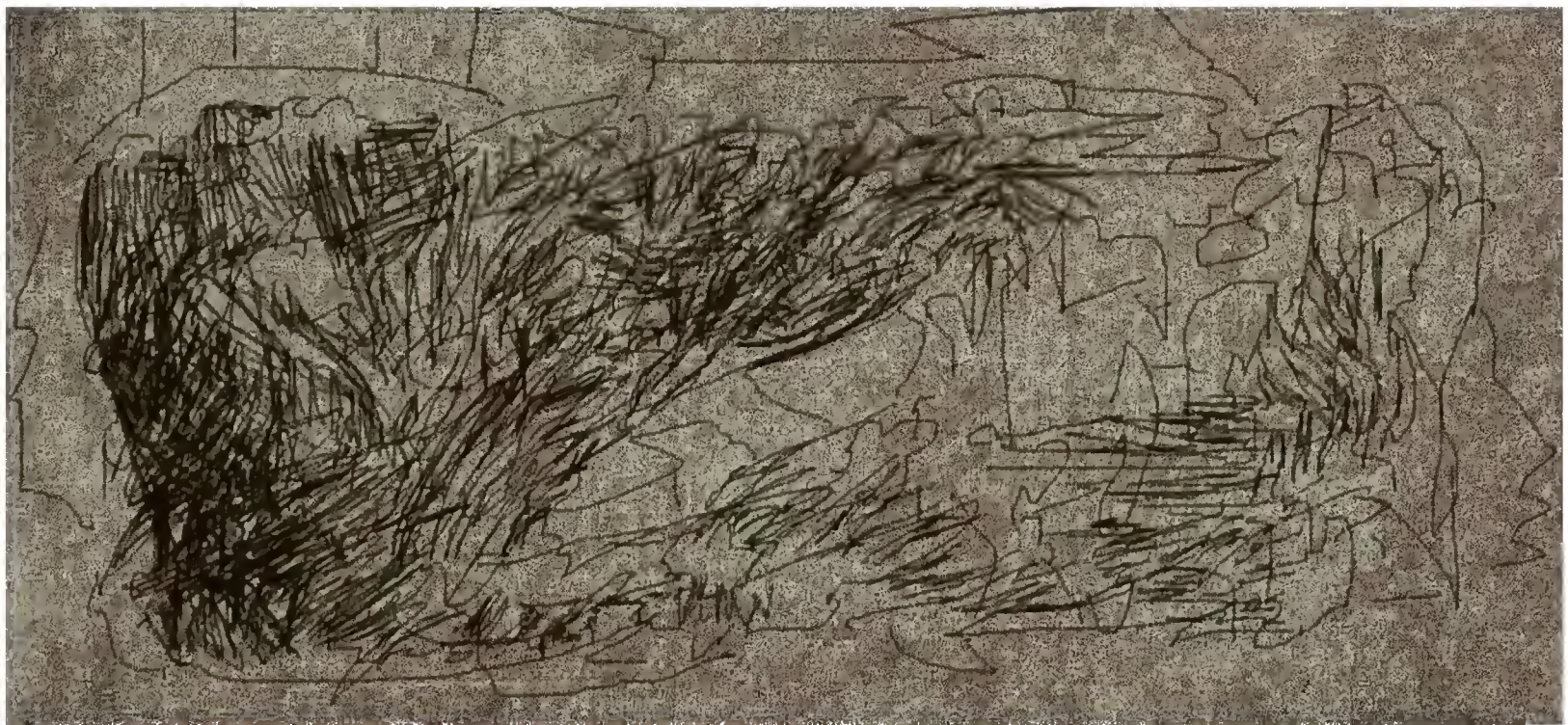




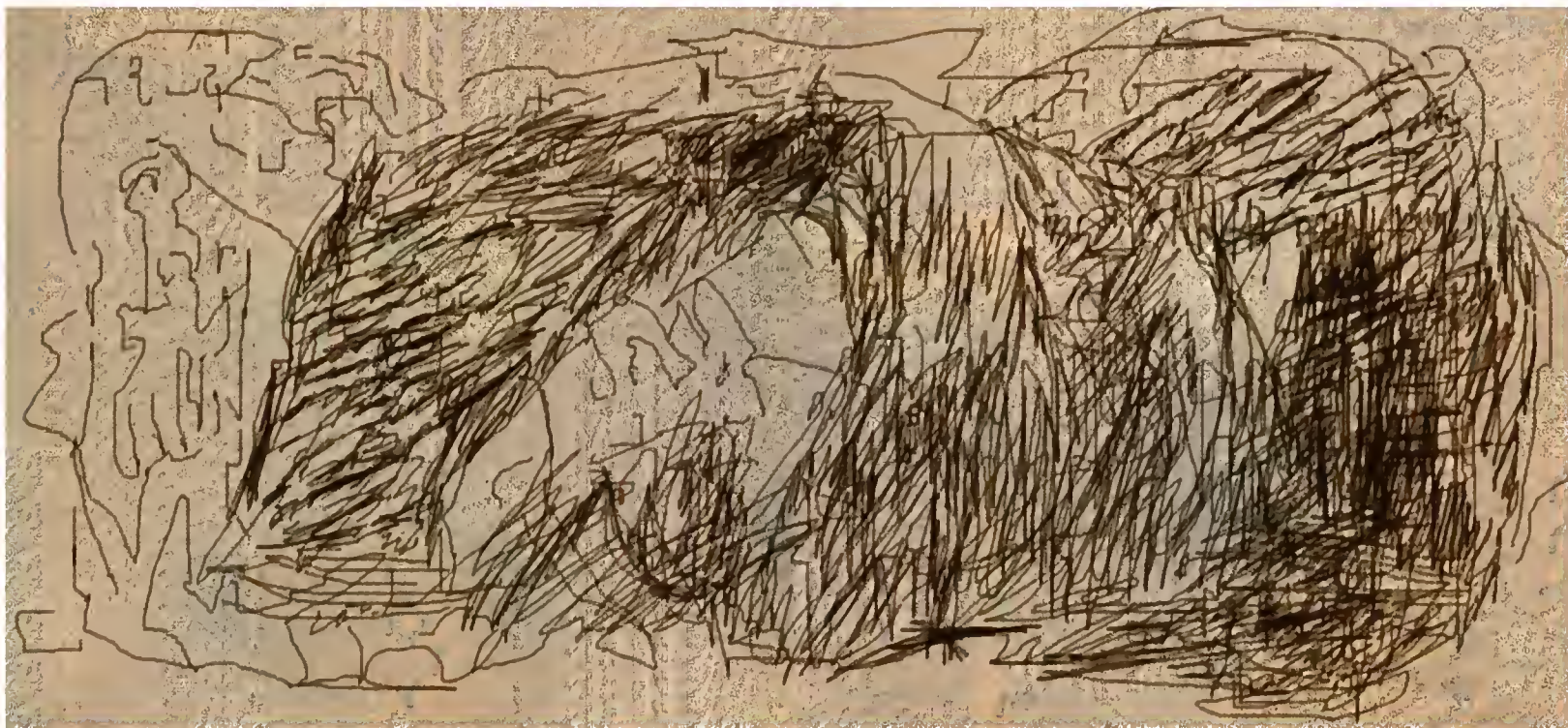


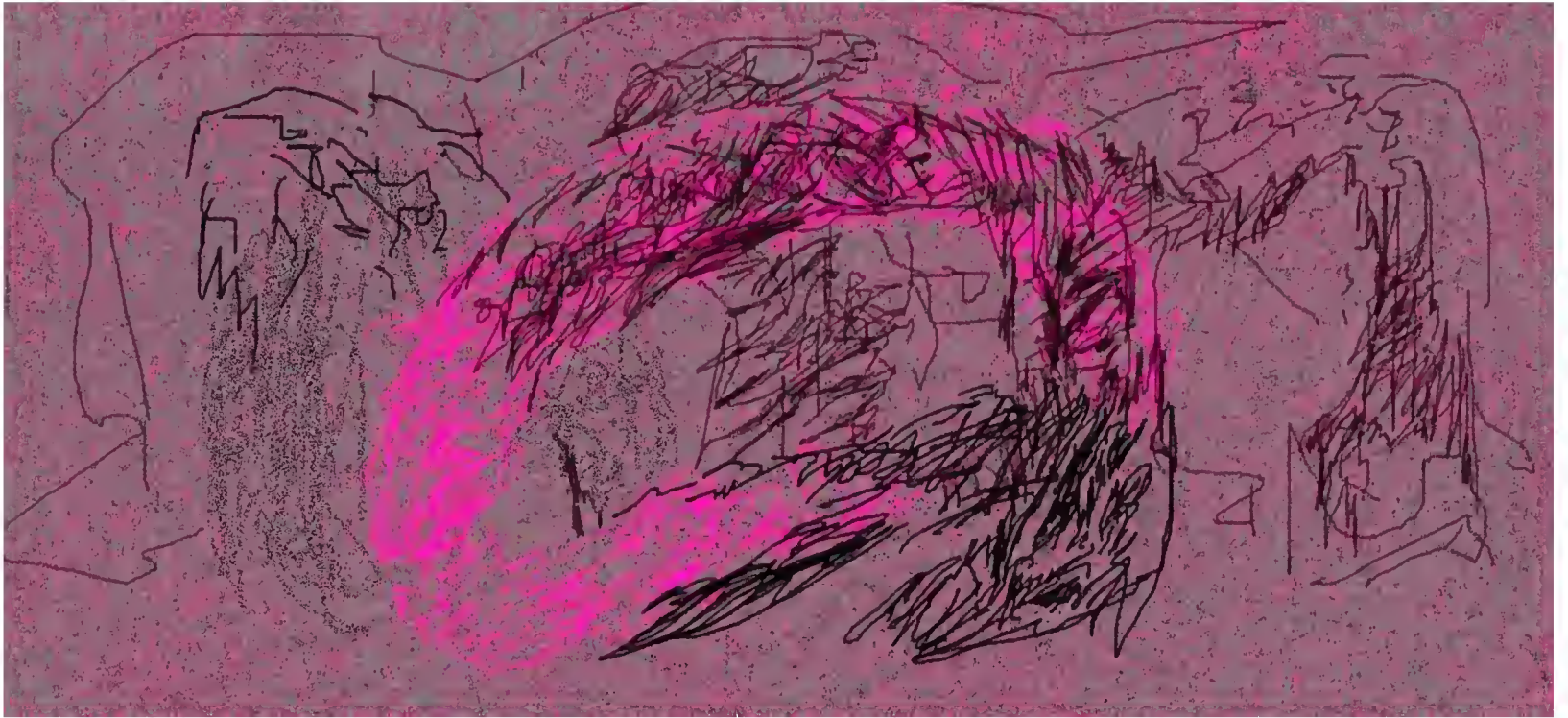


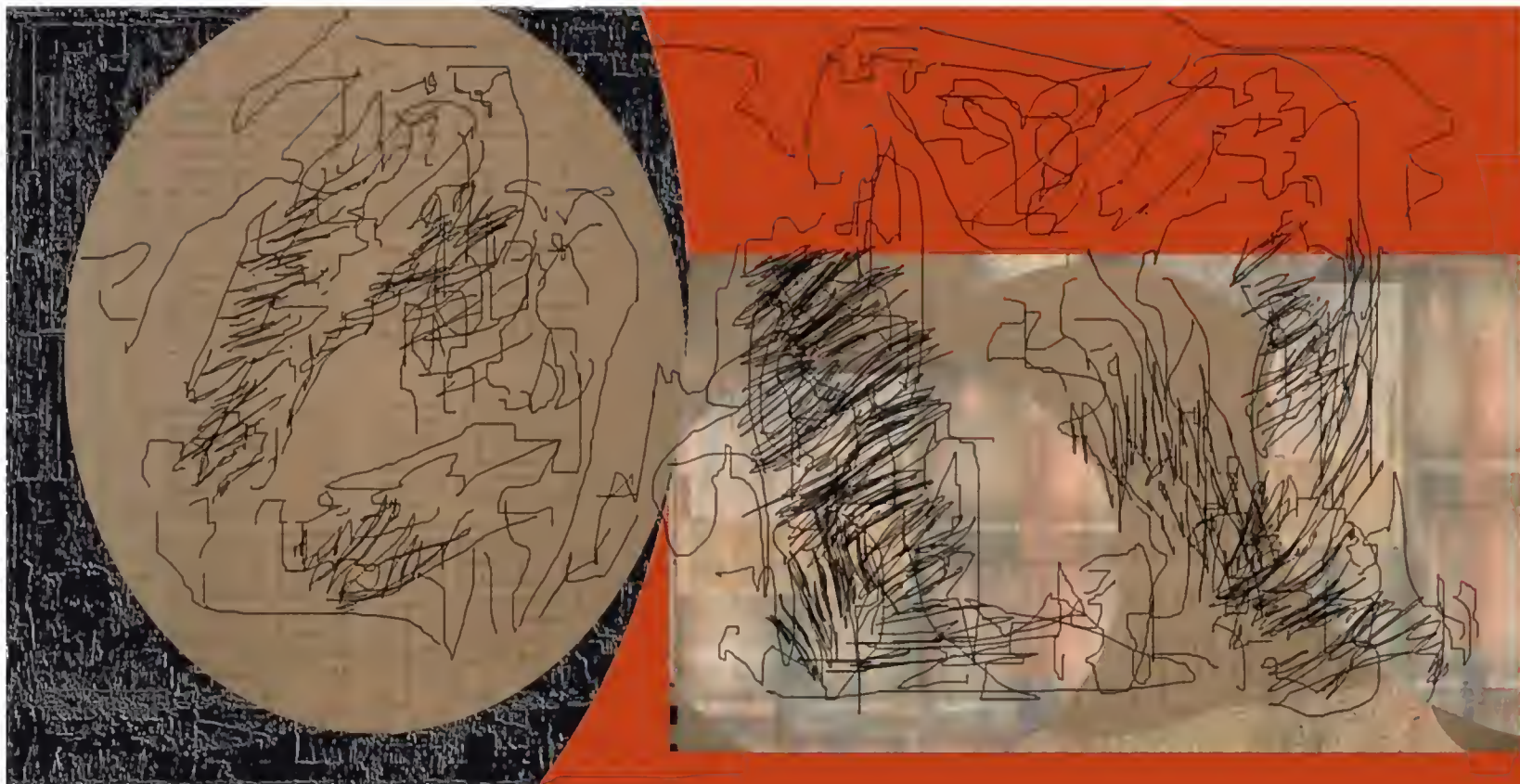


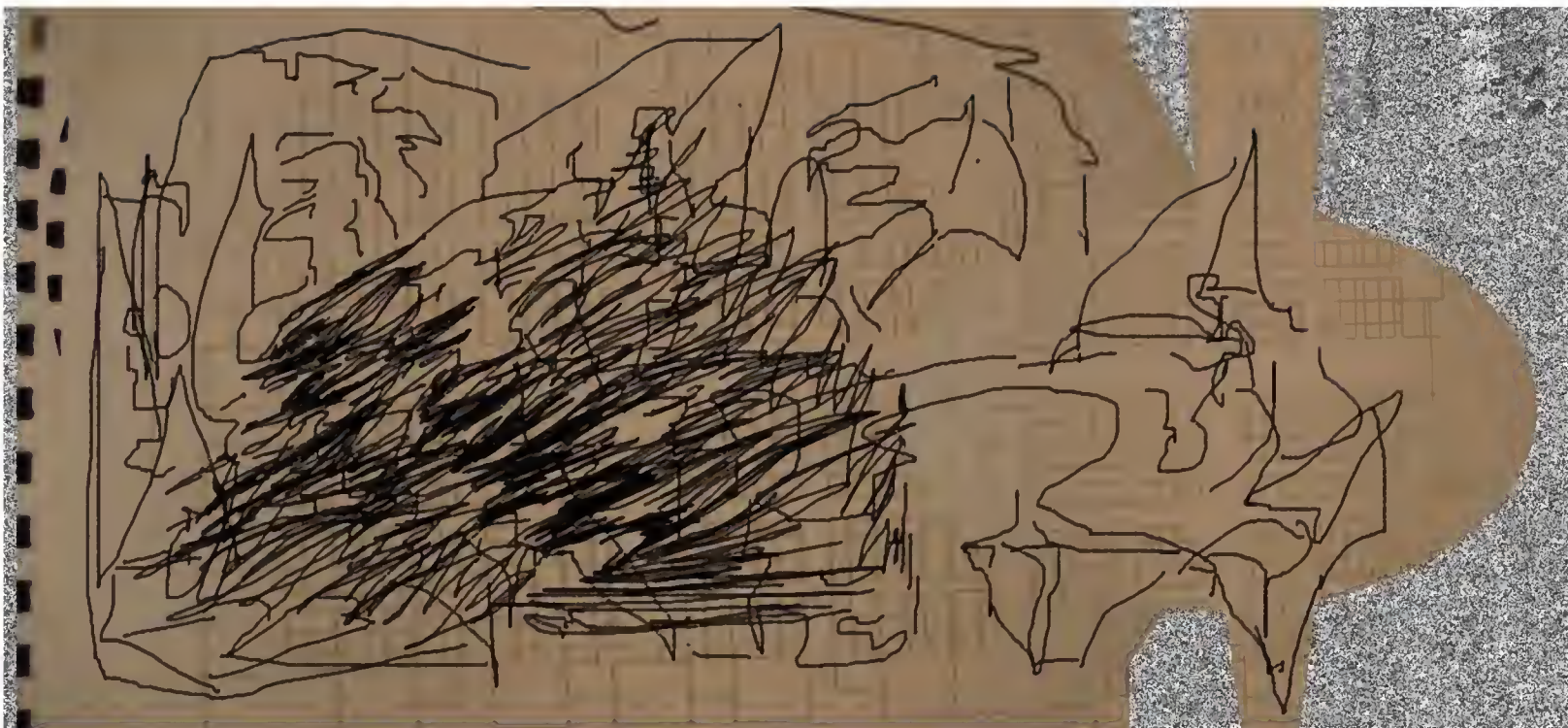


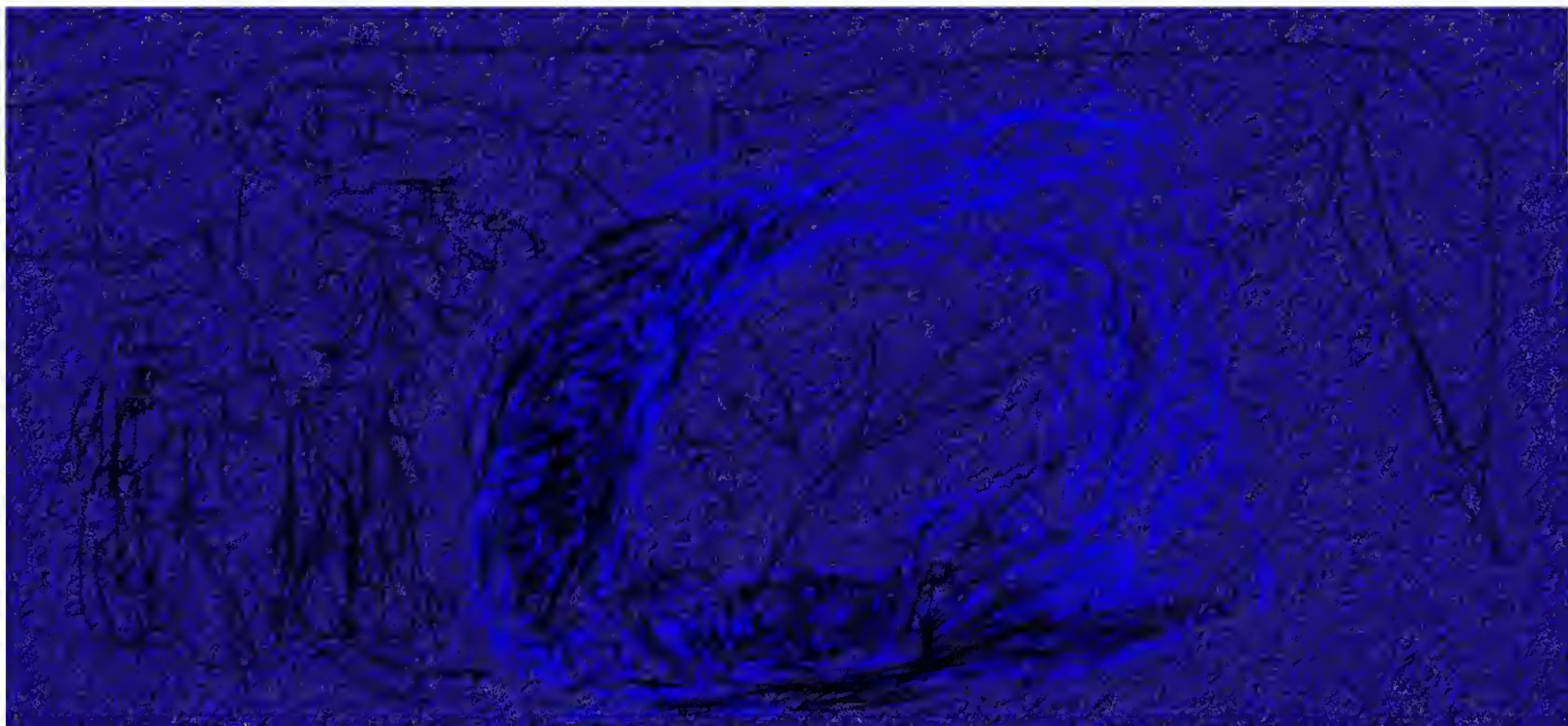


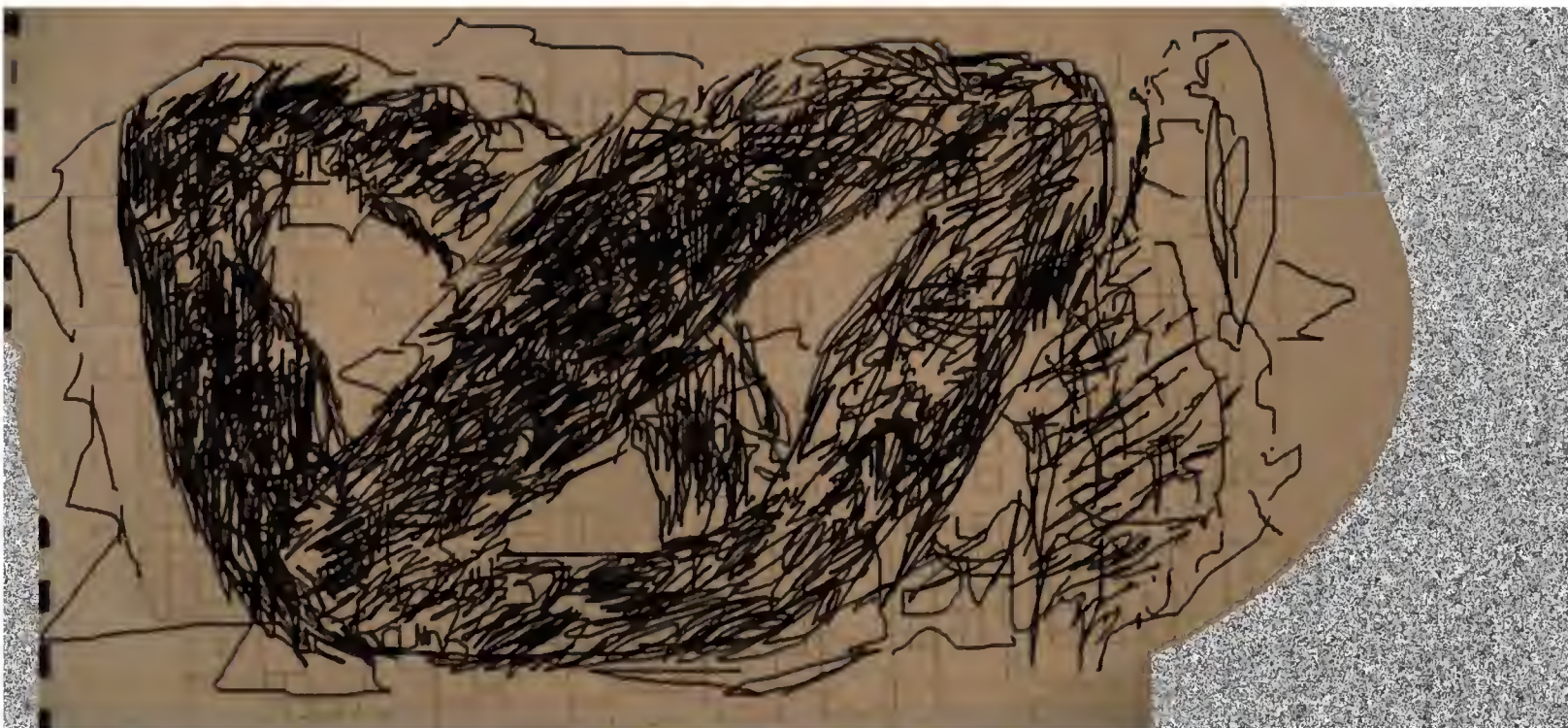


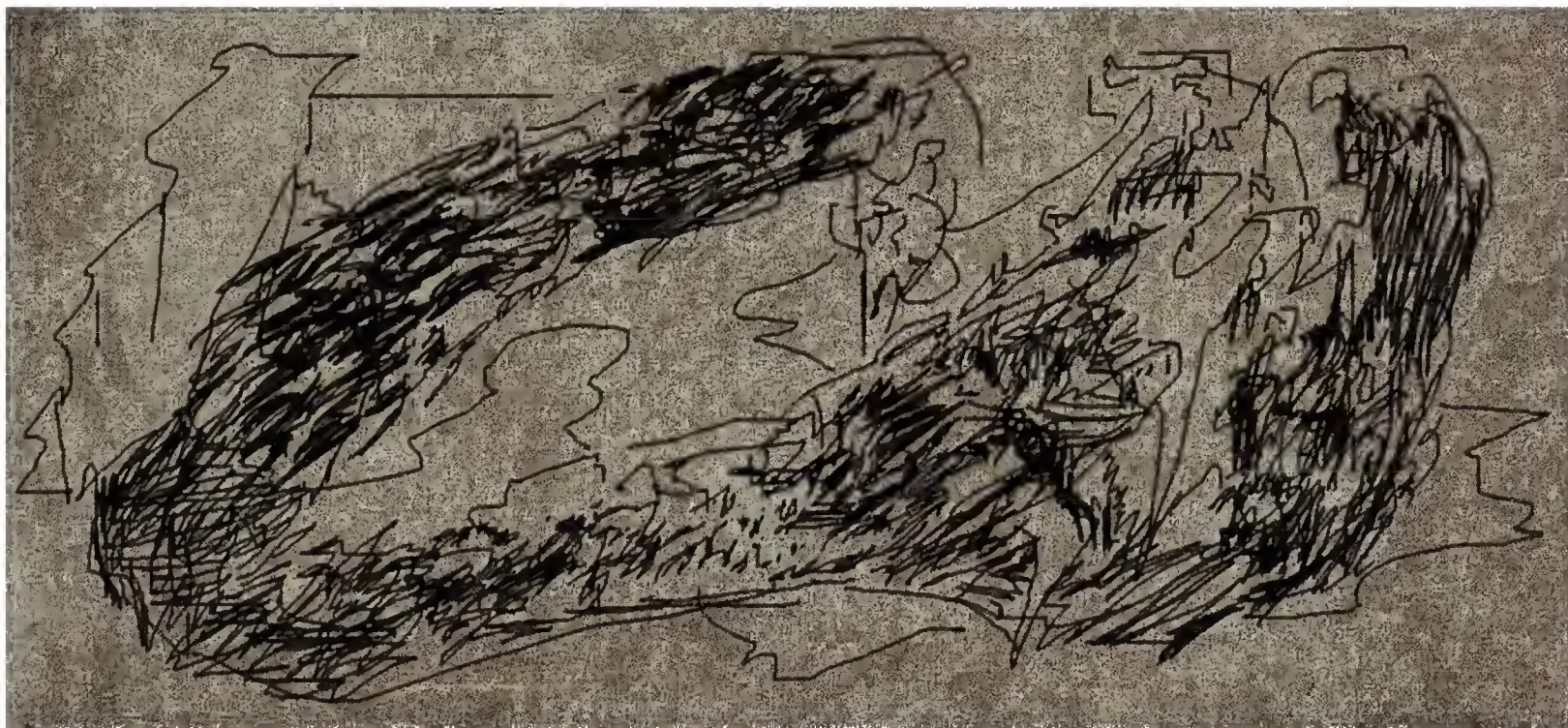






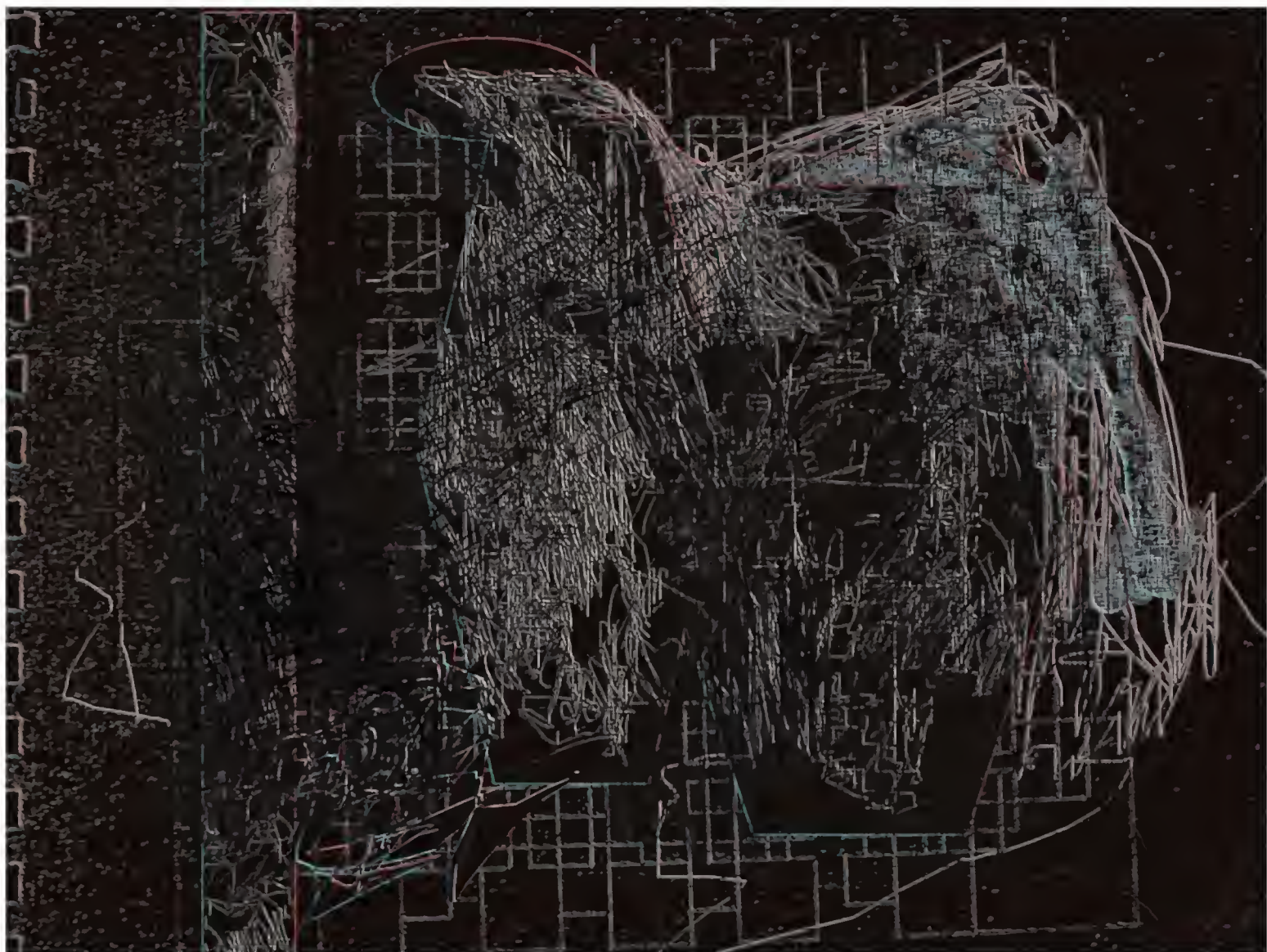




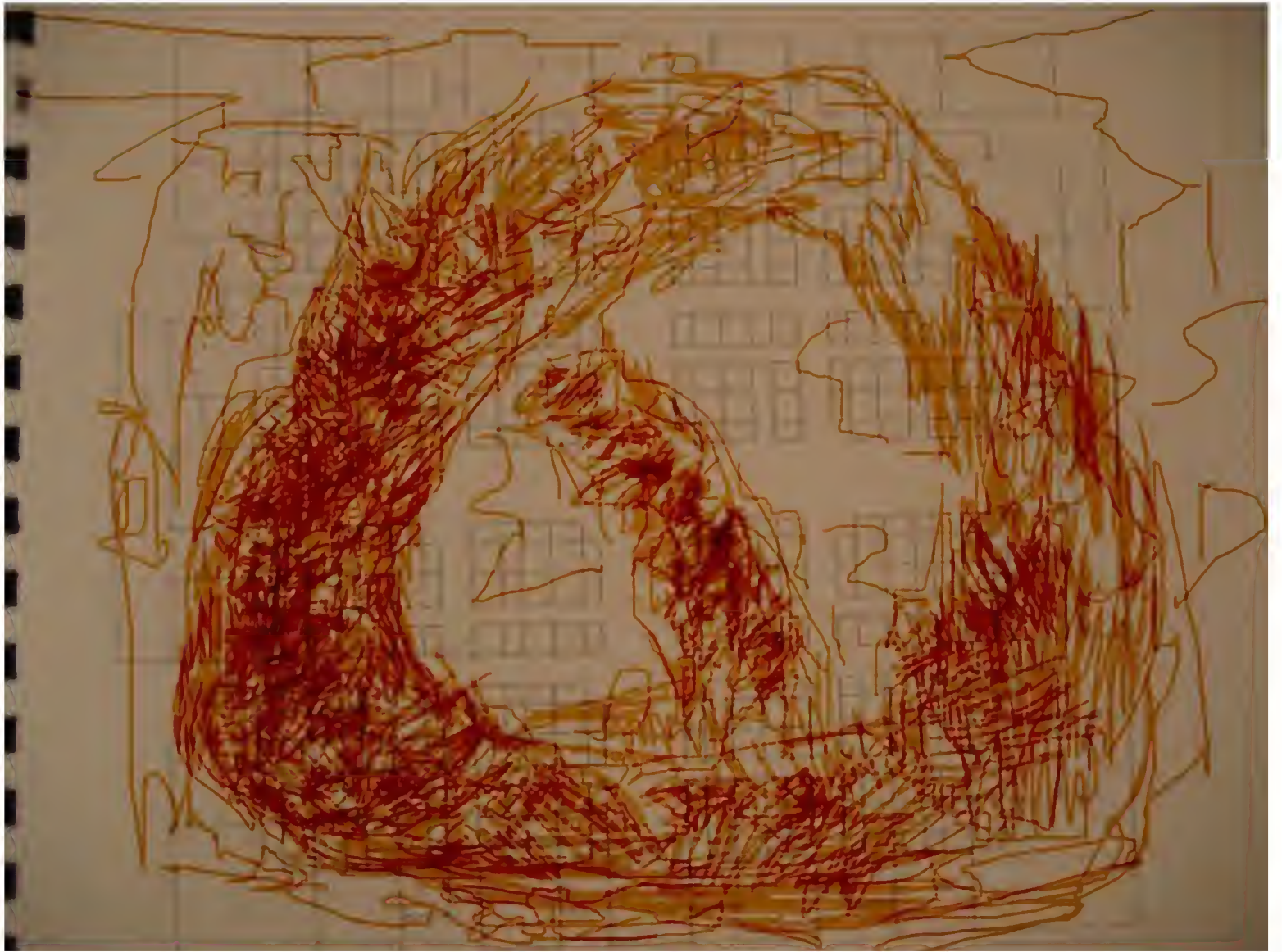










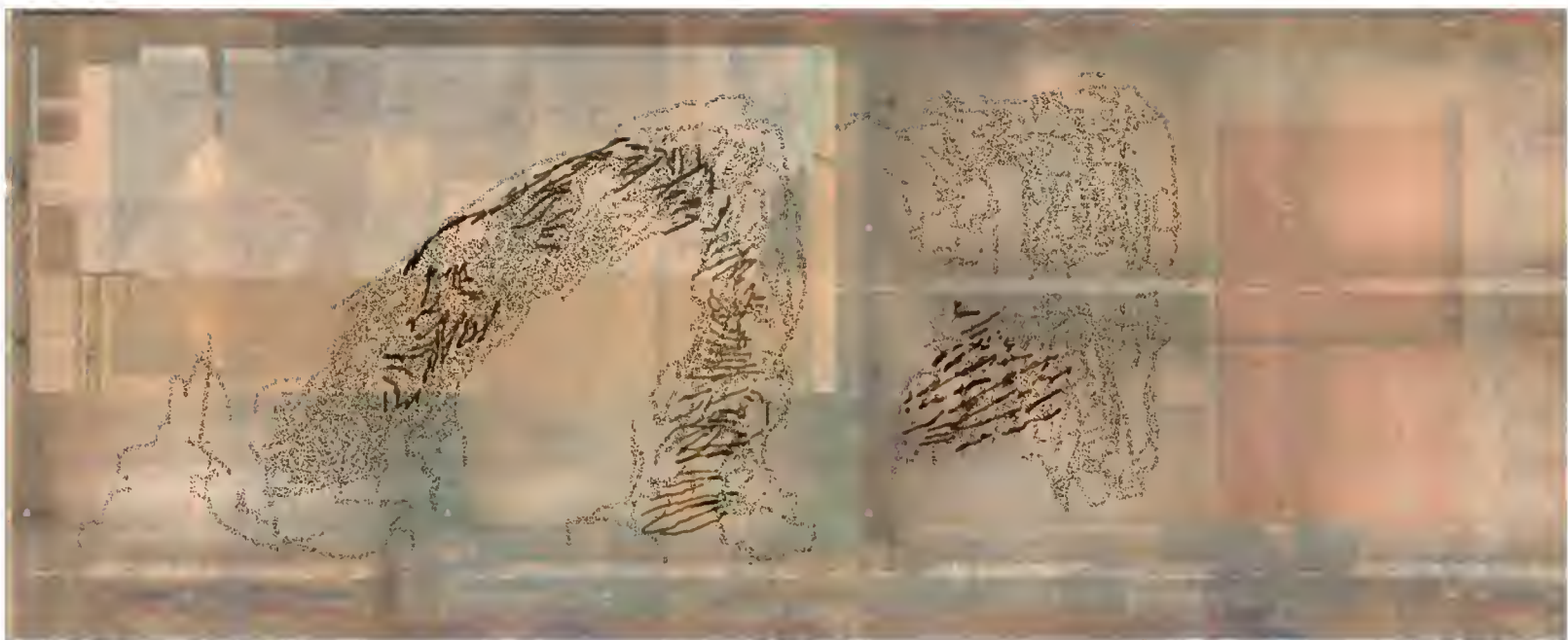








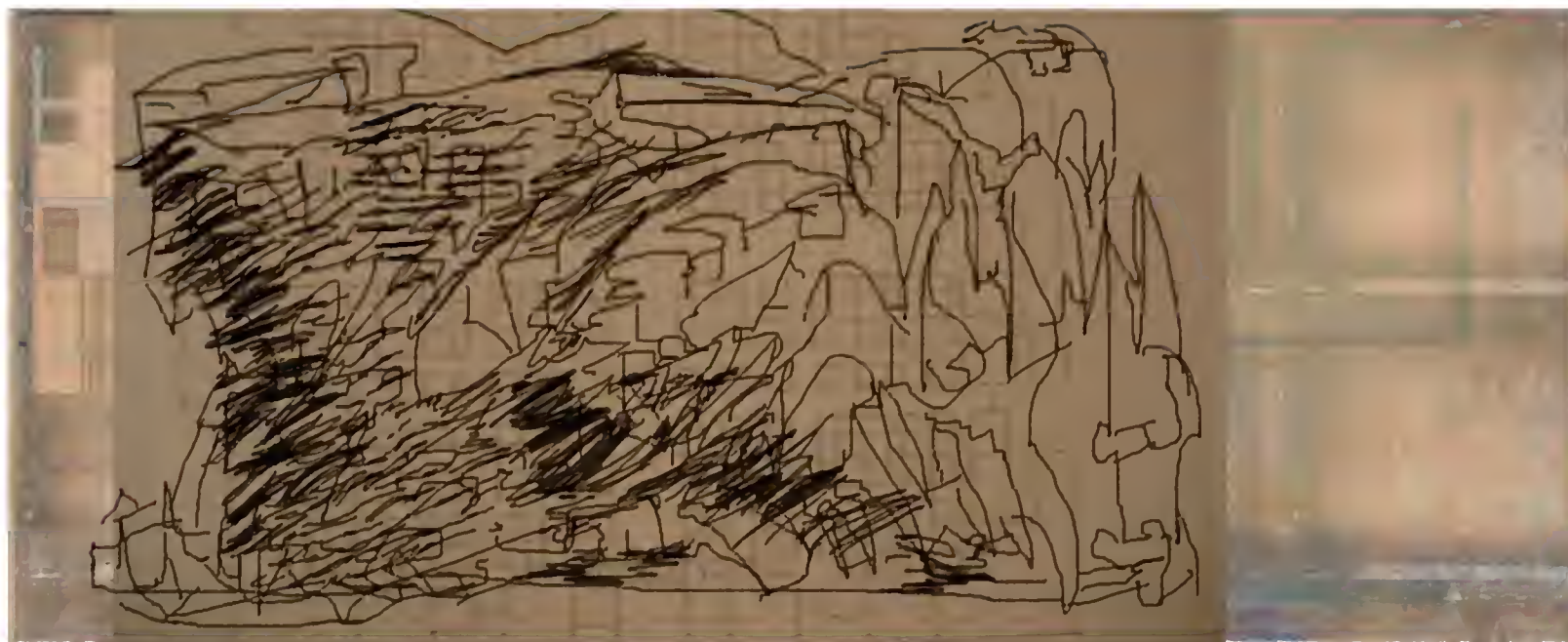


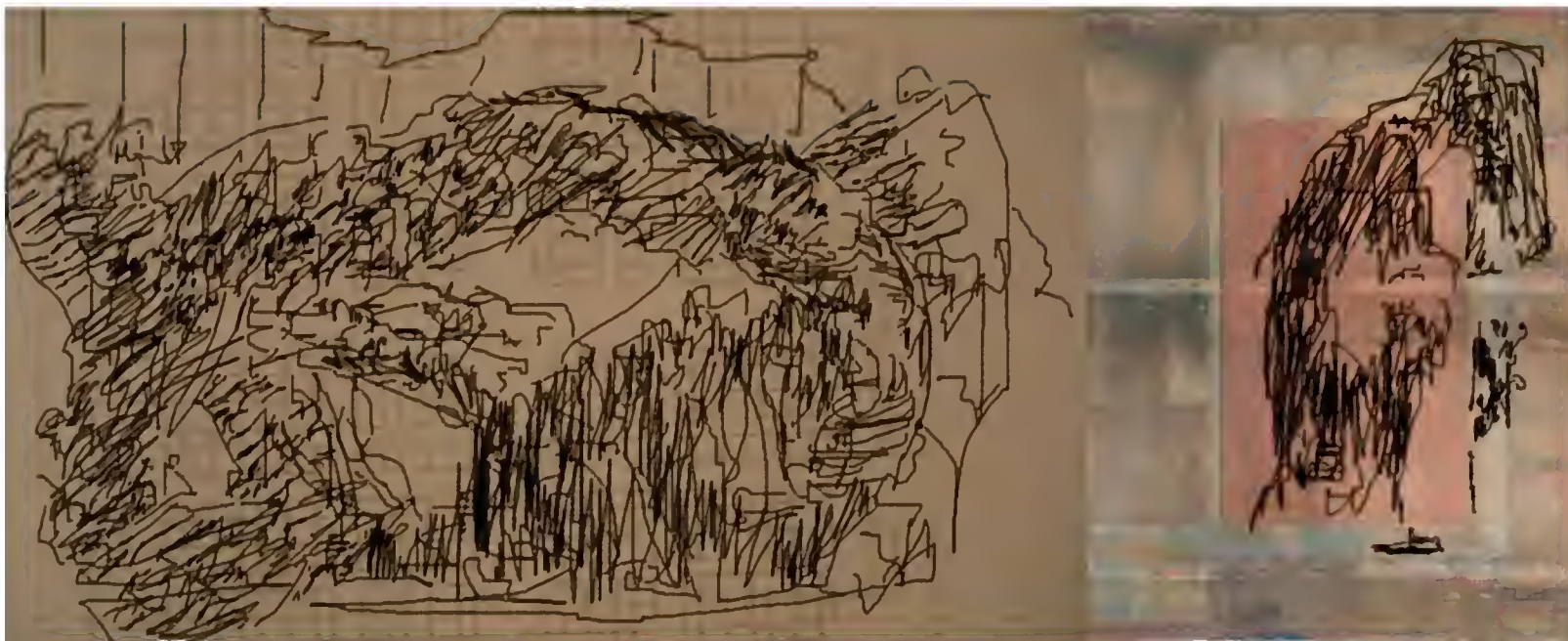


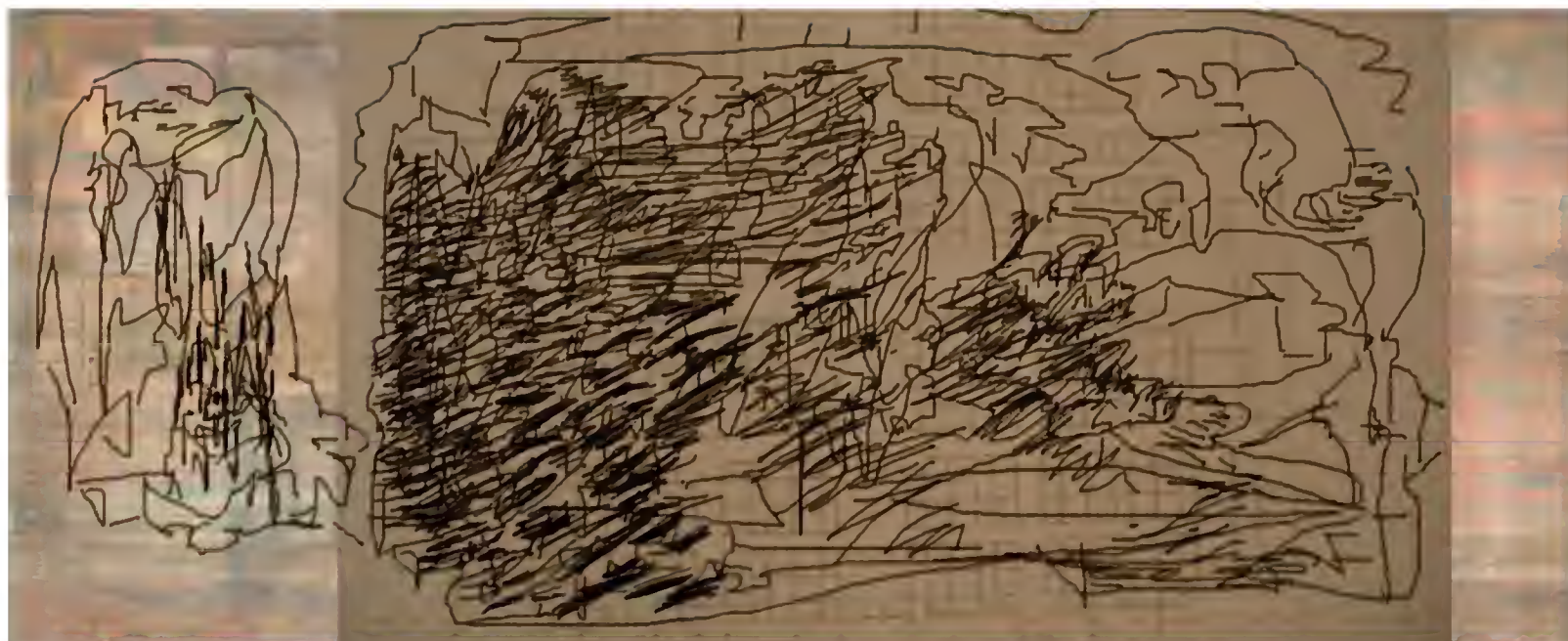


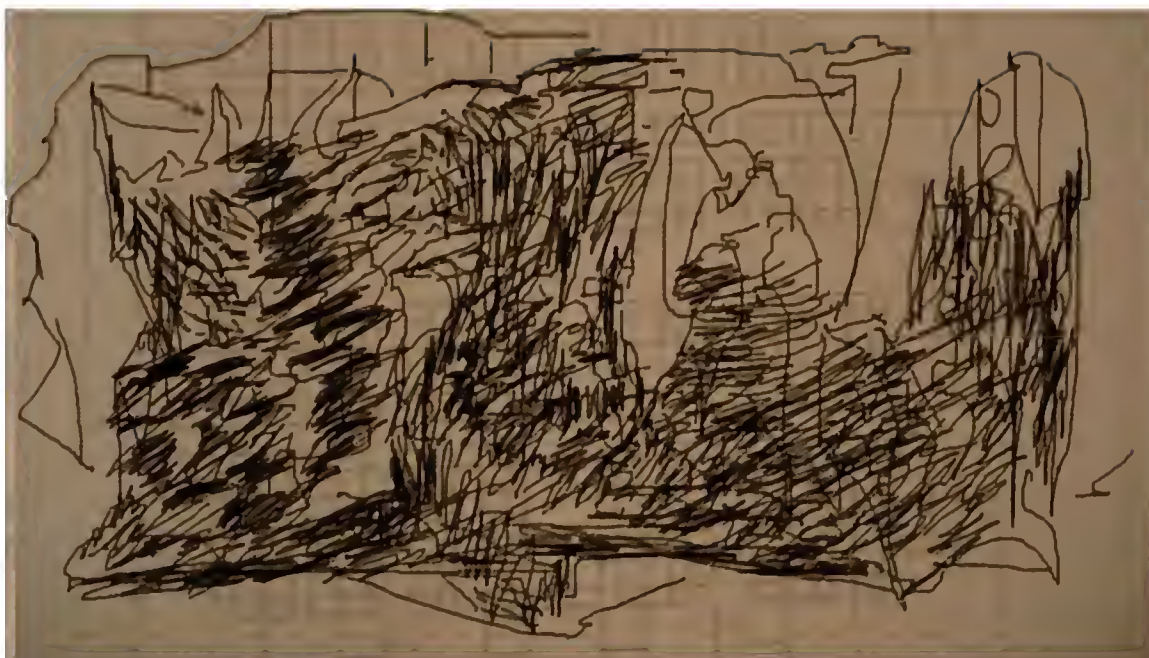
V g ! S Vgs Ur-Text Oloworld

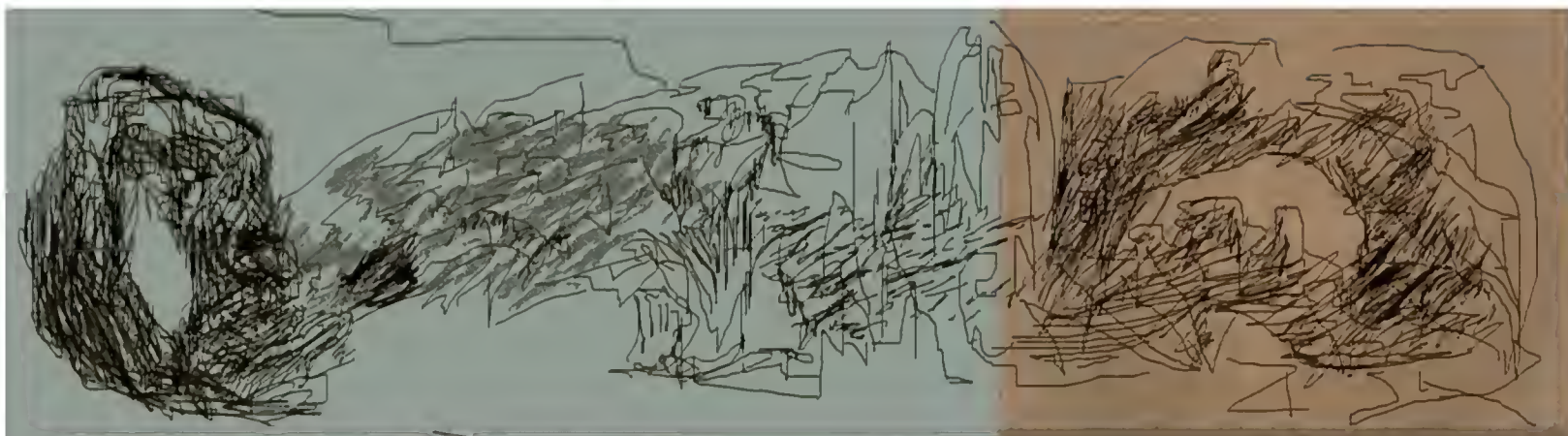




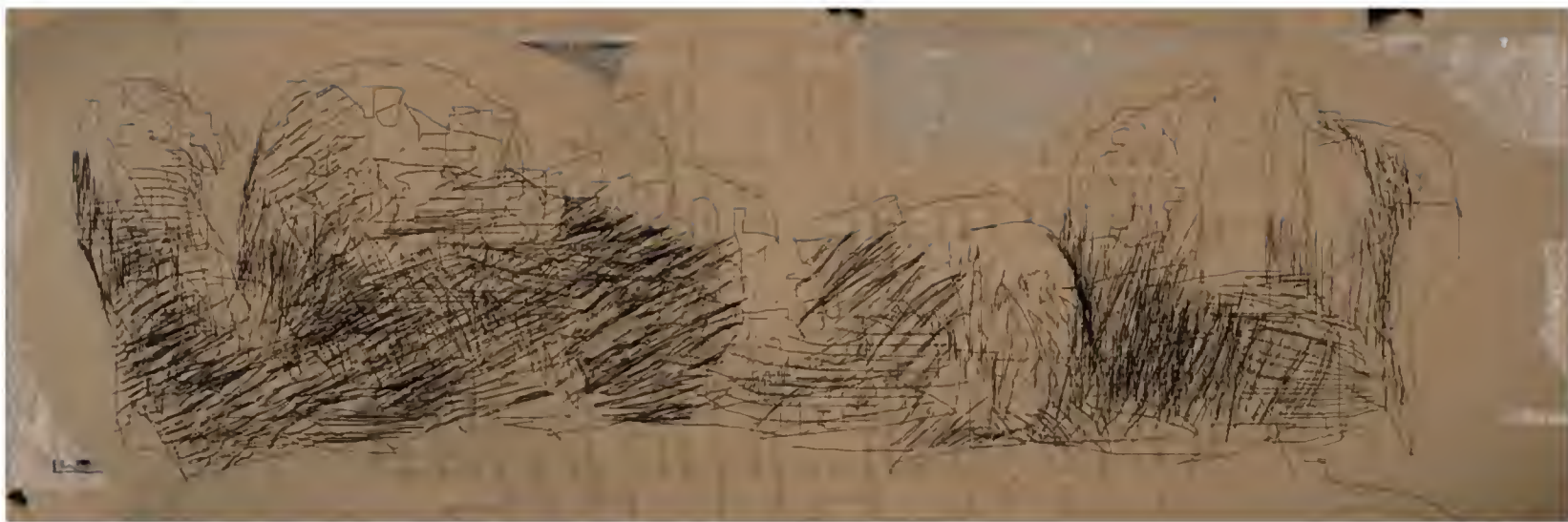


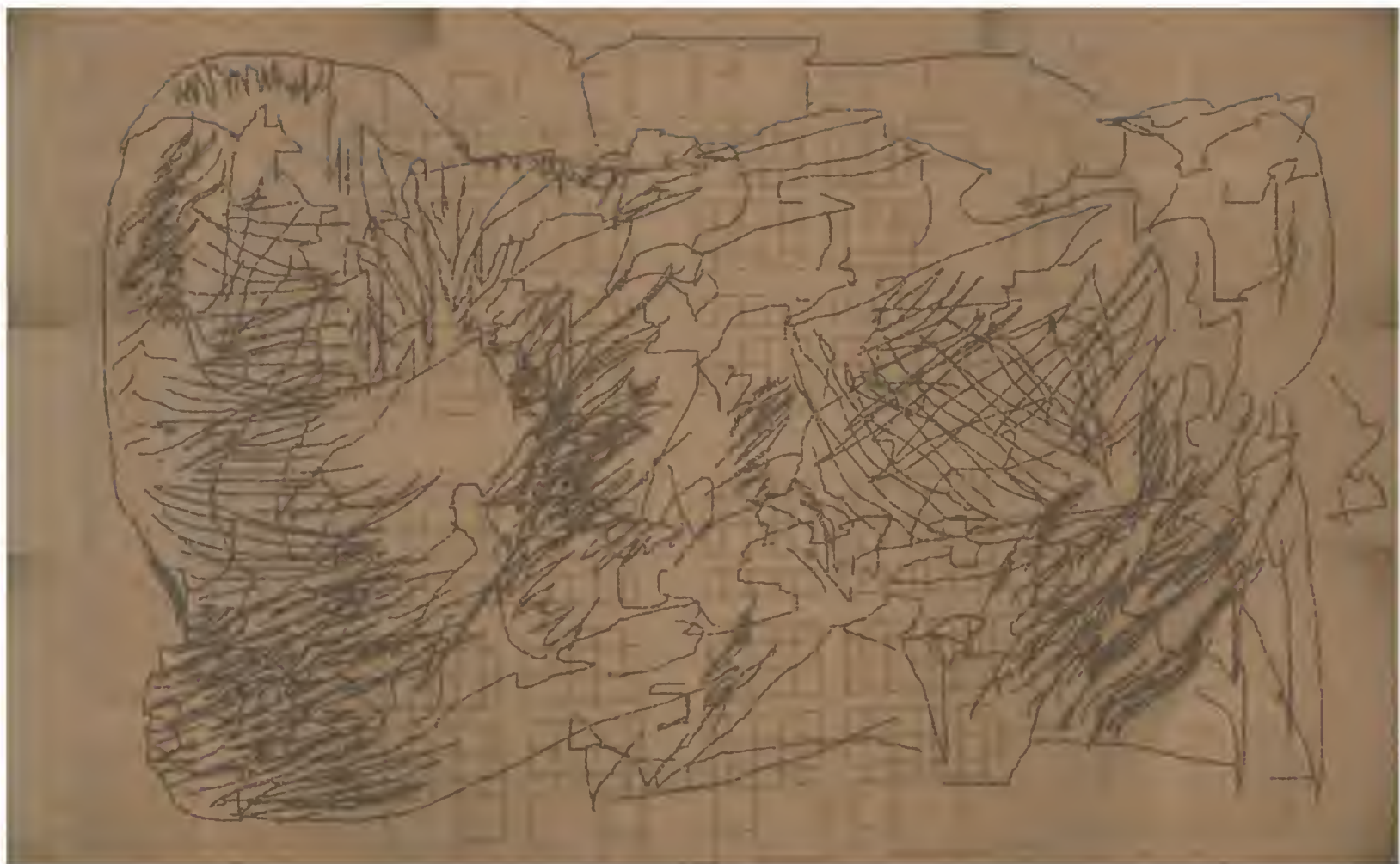


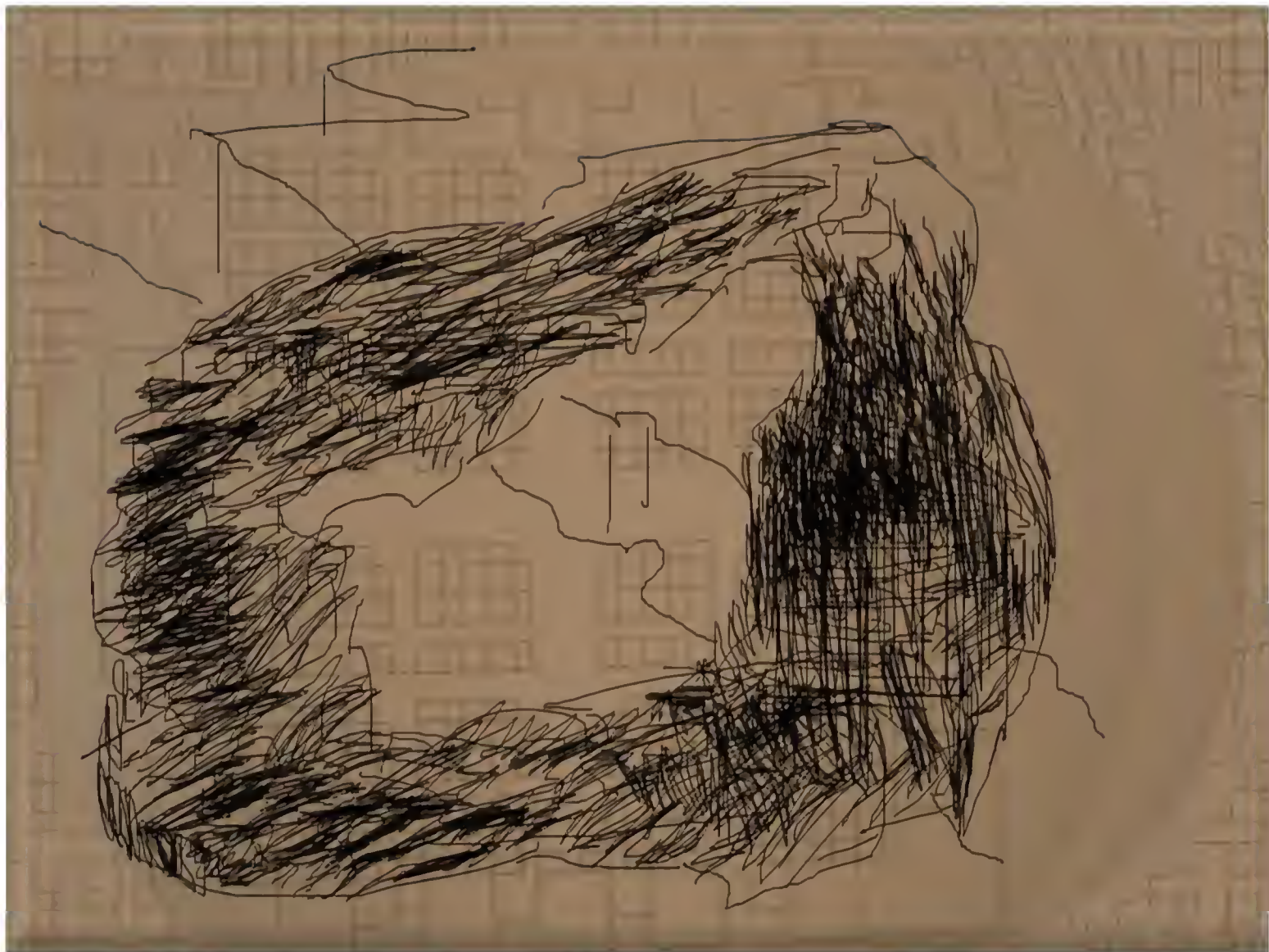


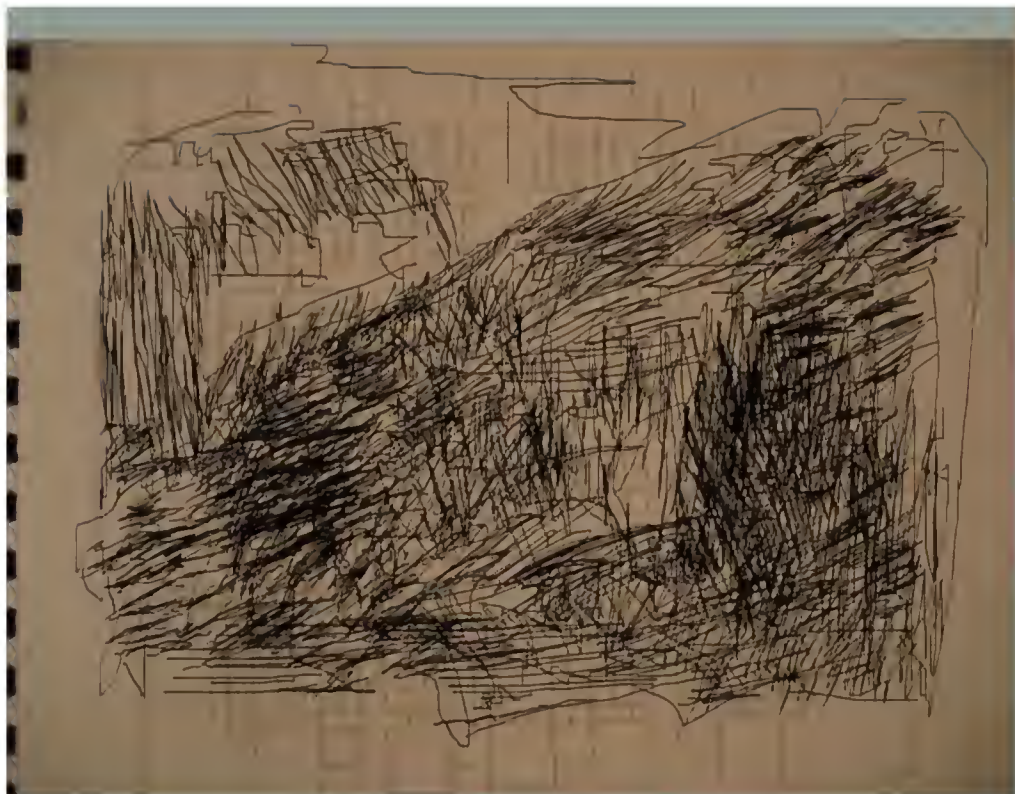


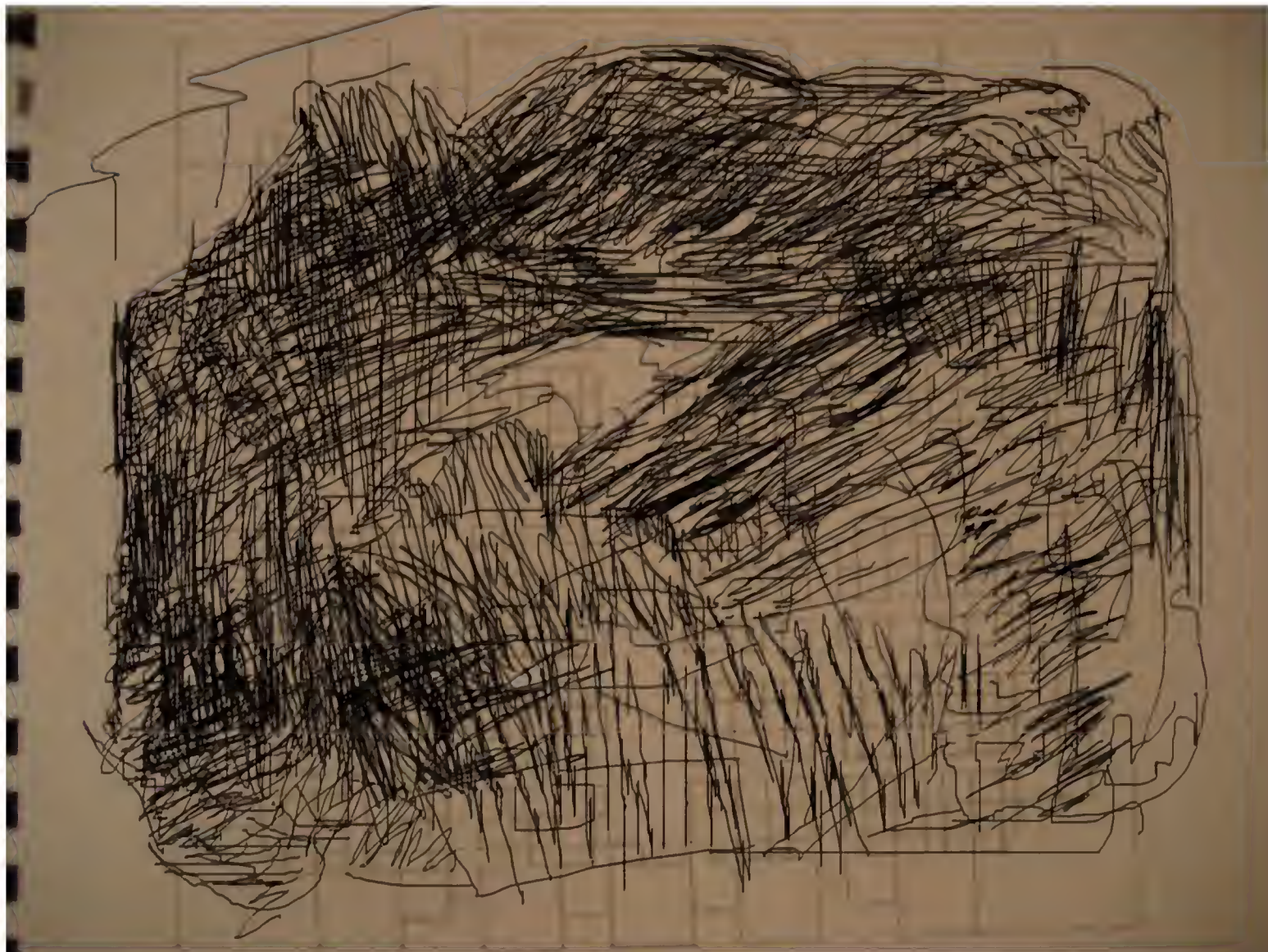


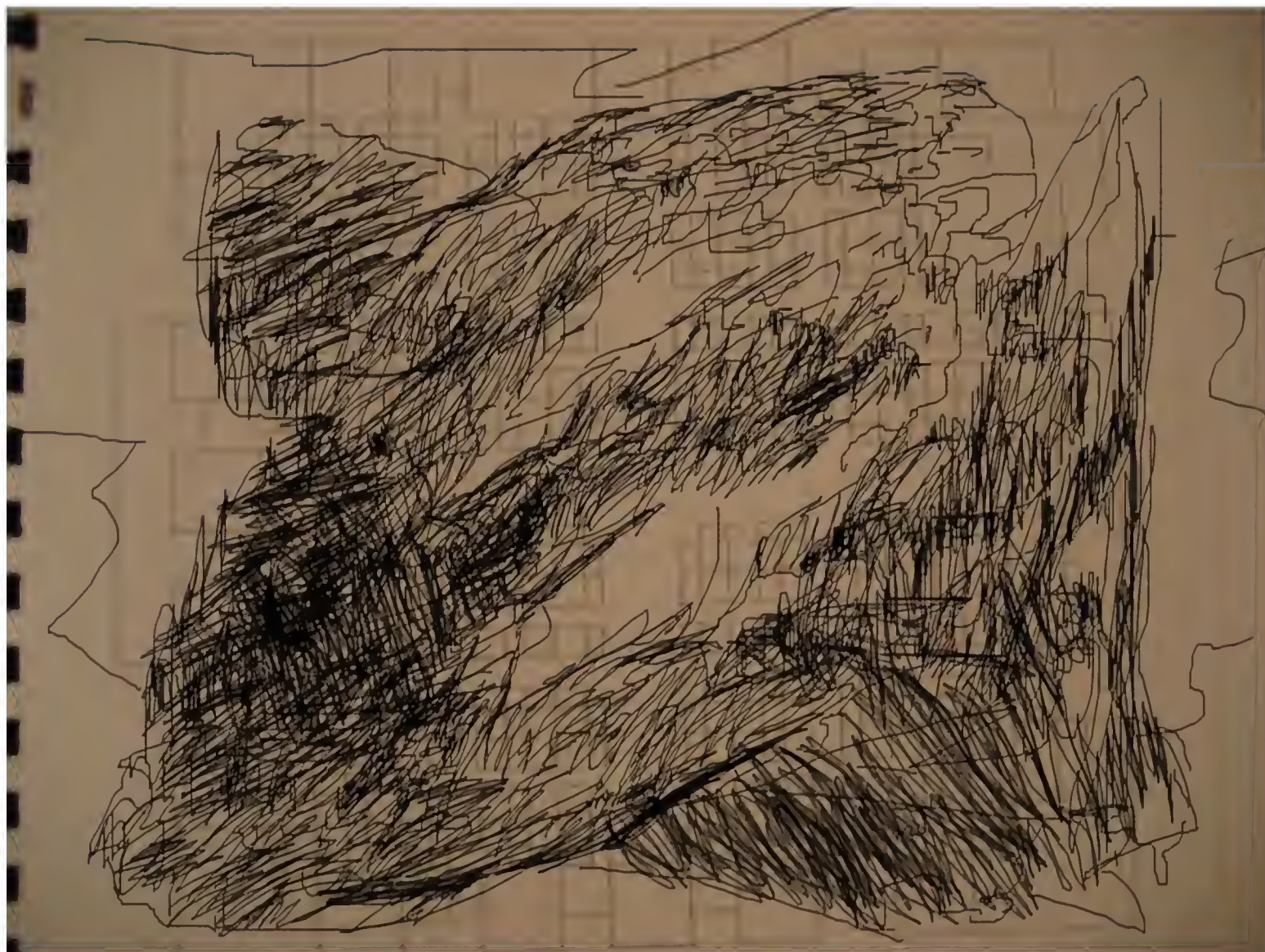




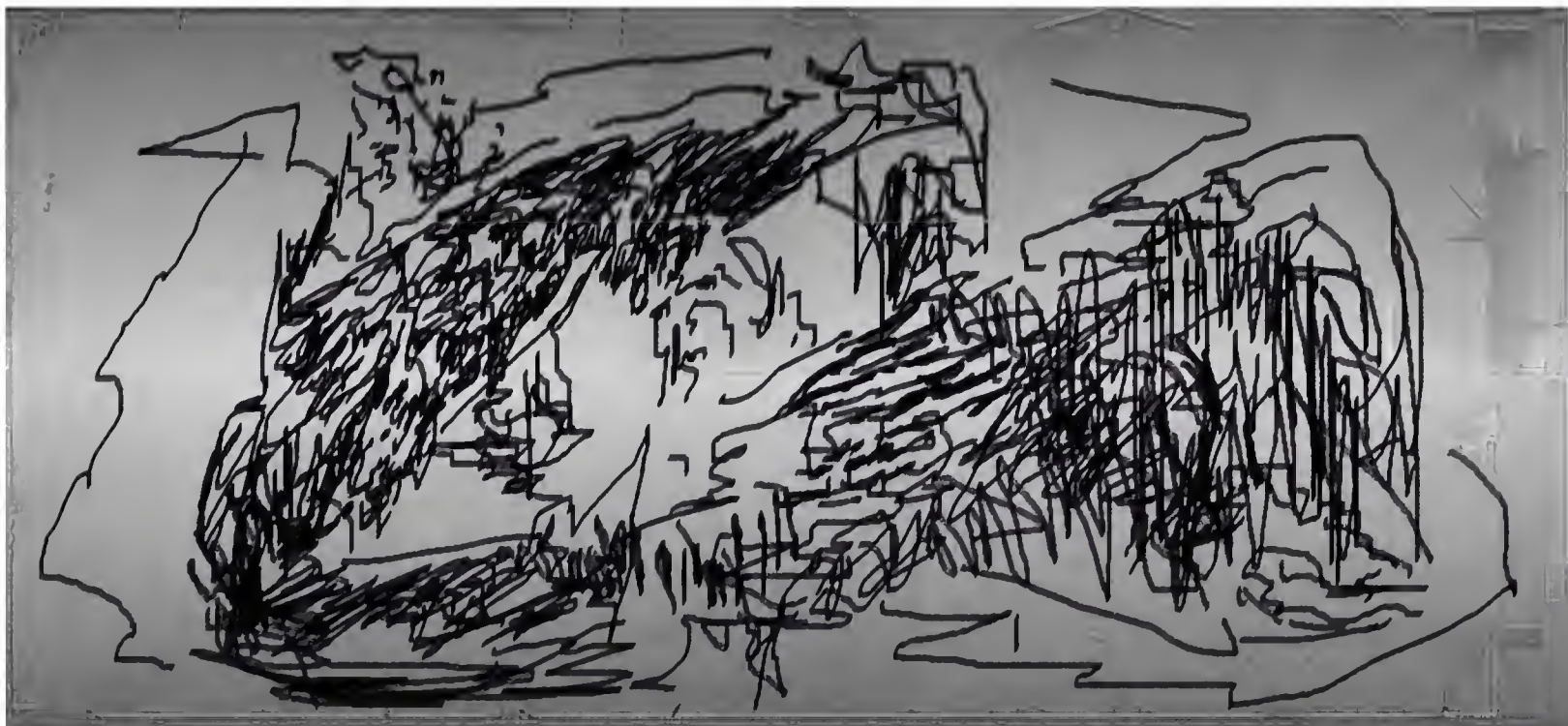


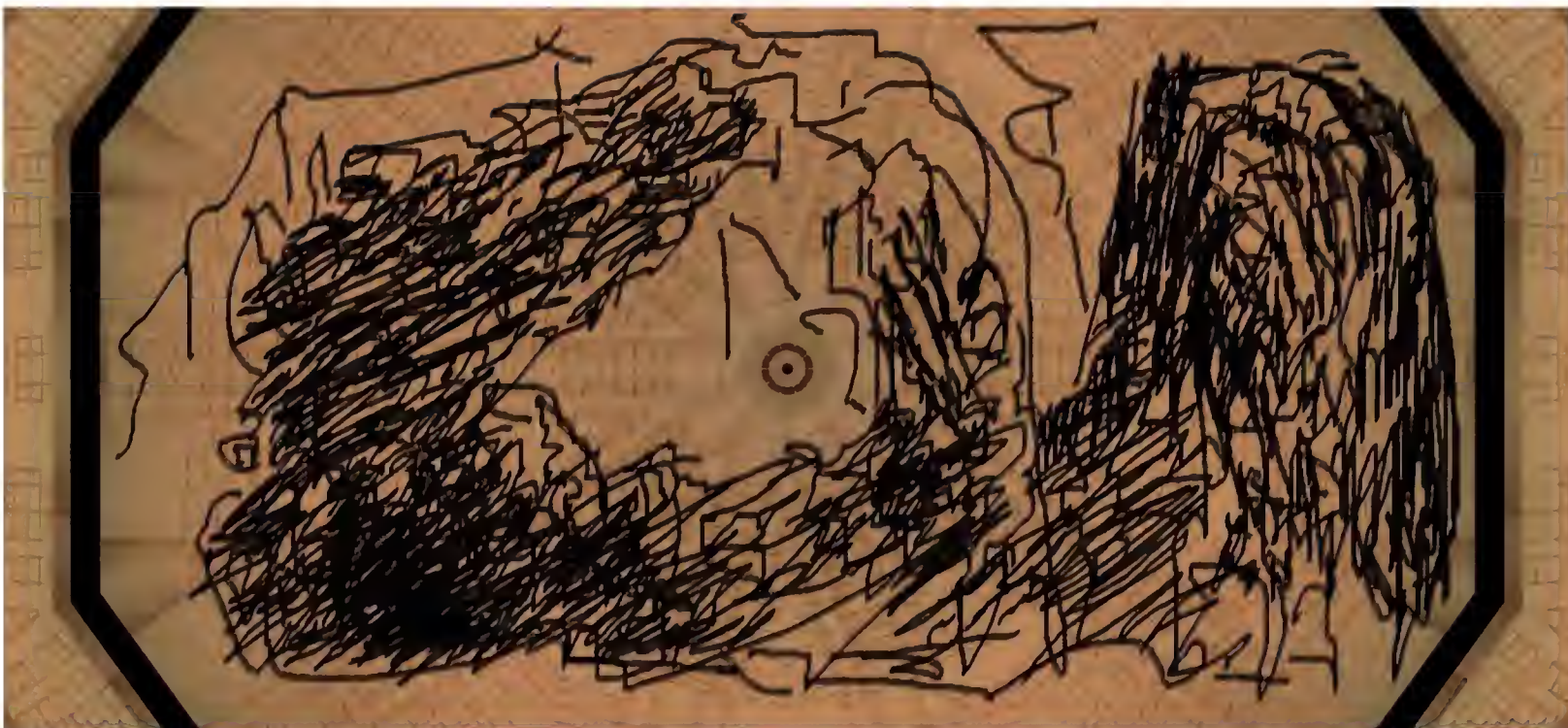


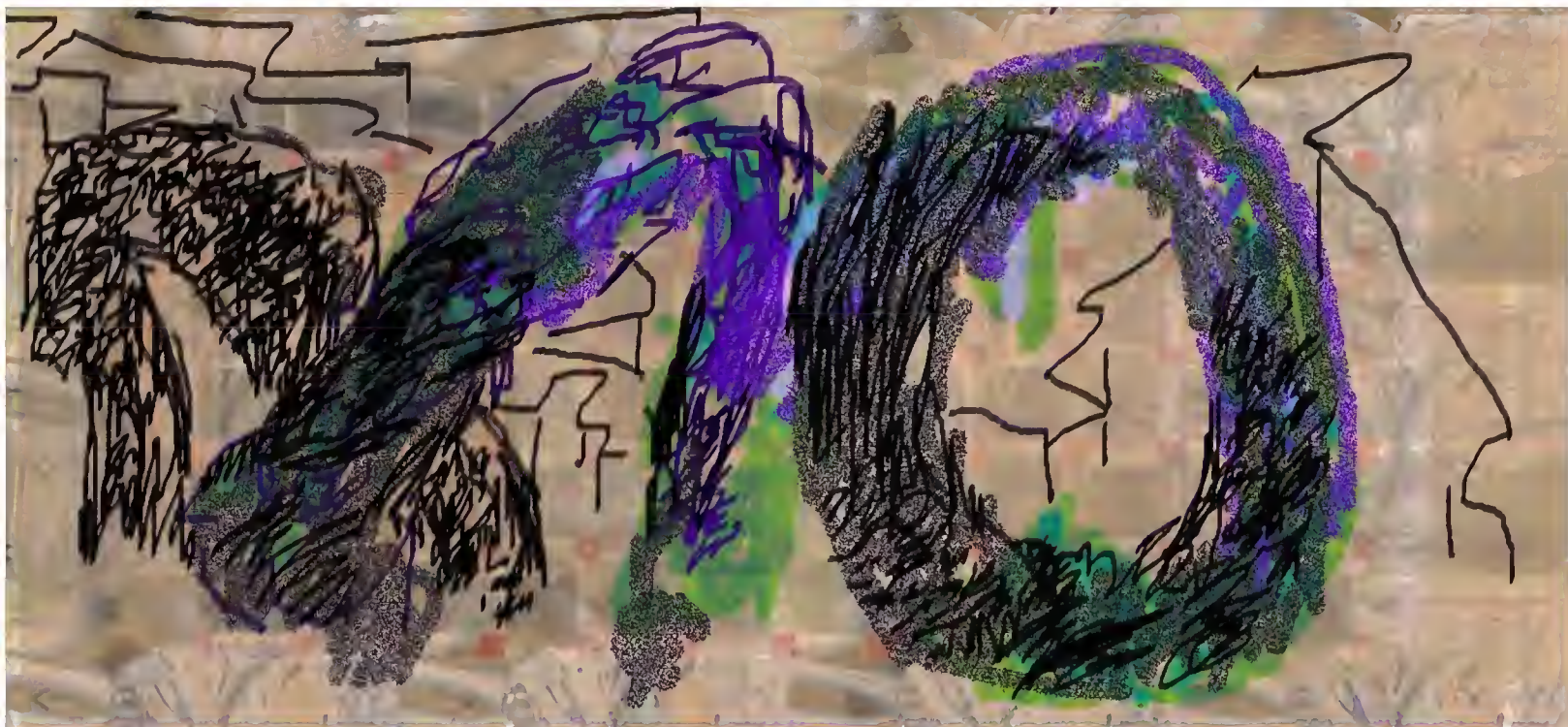




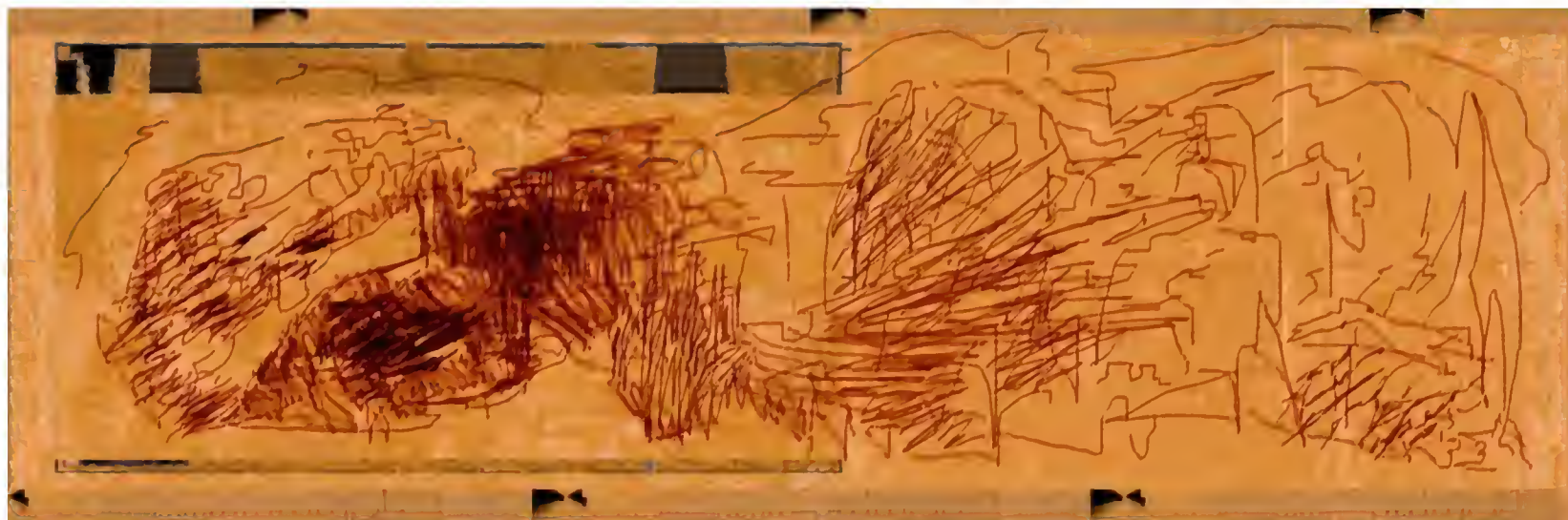


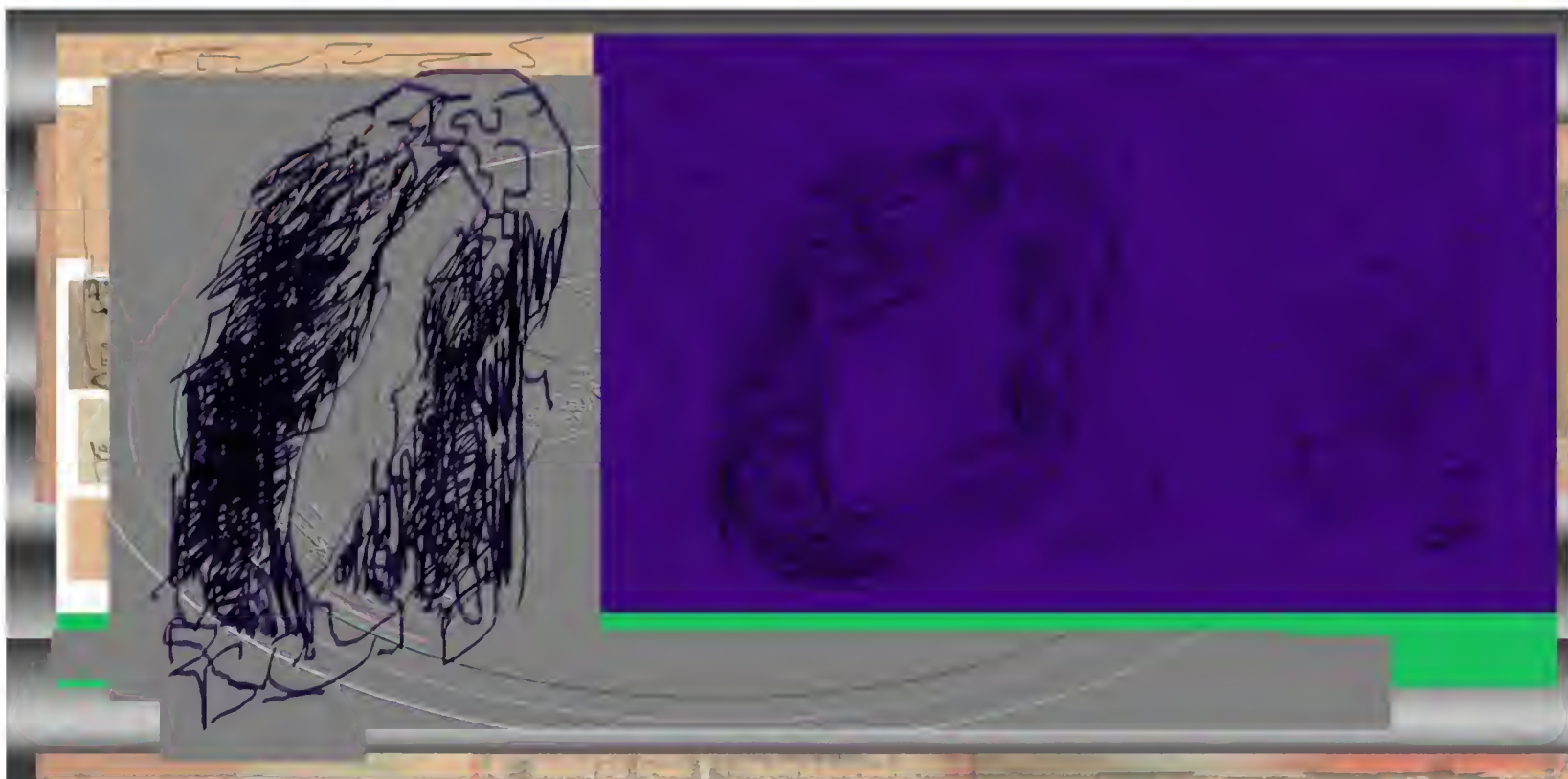










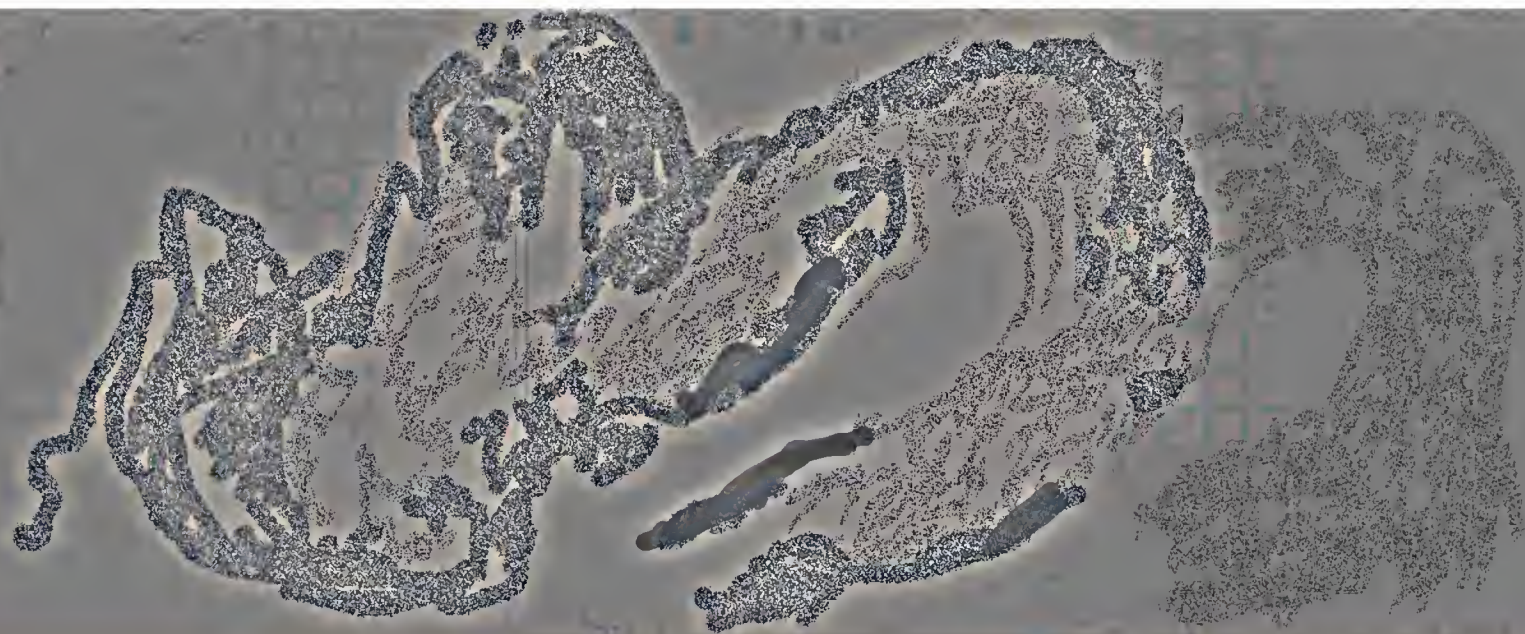




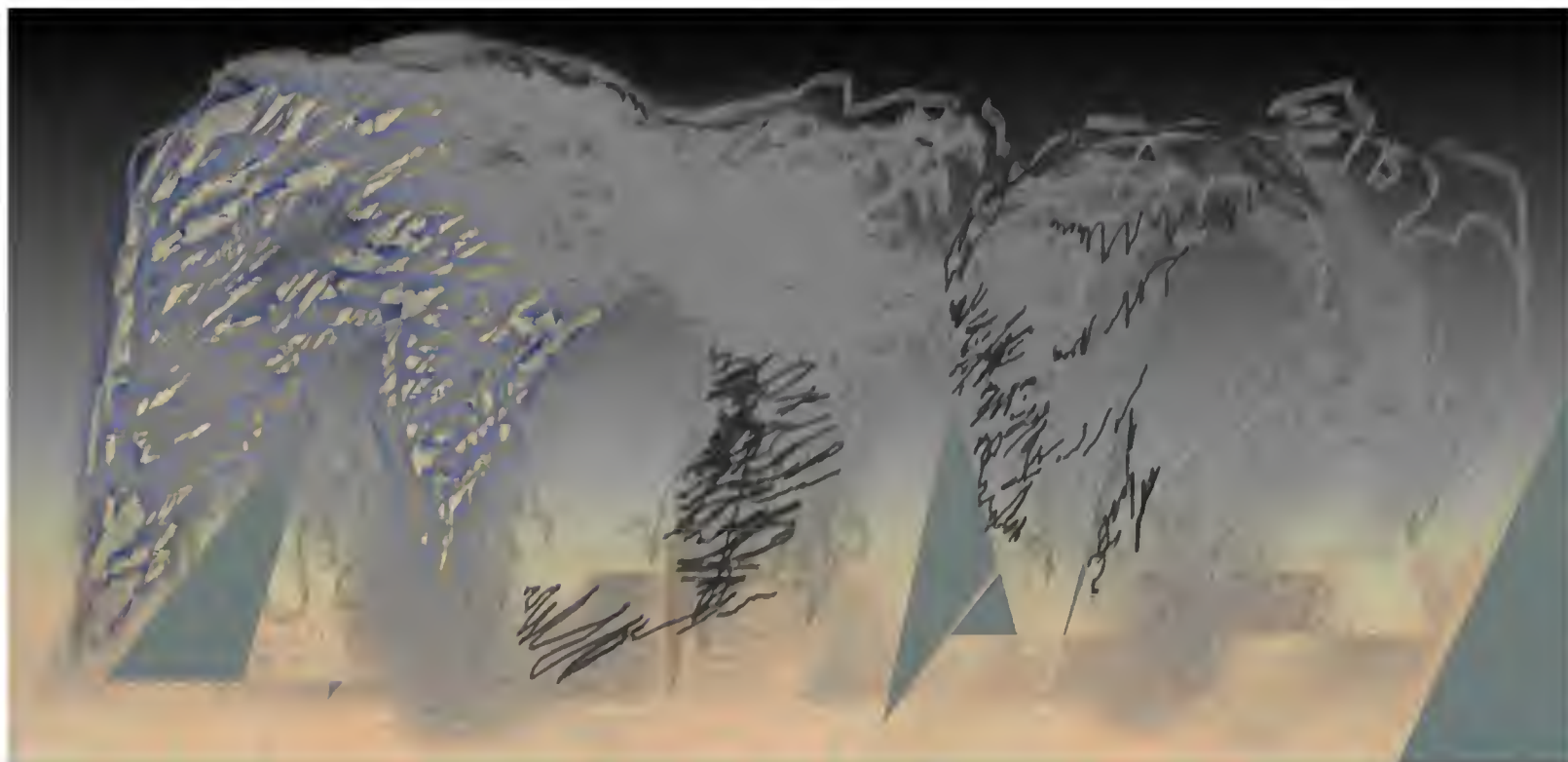


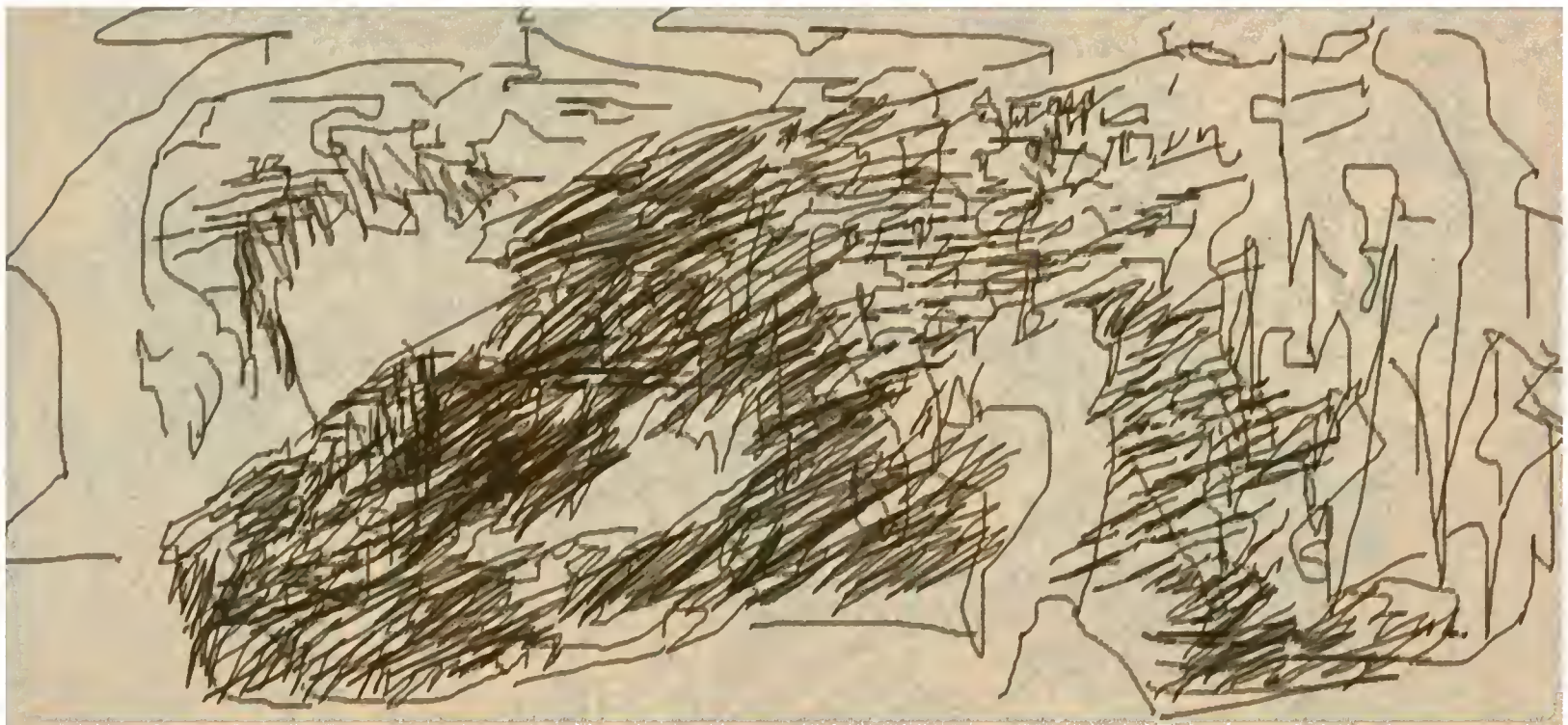


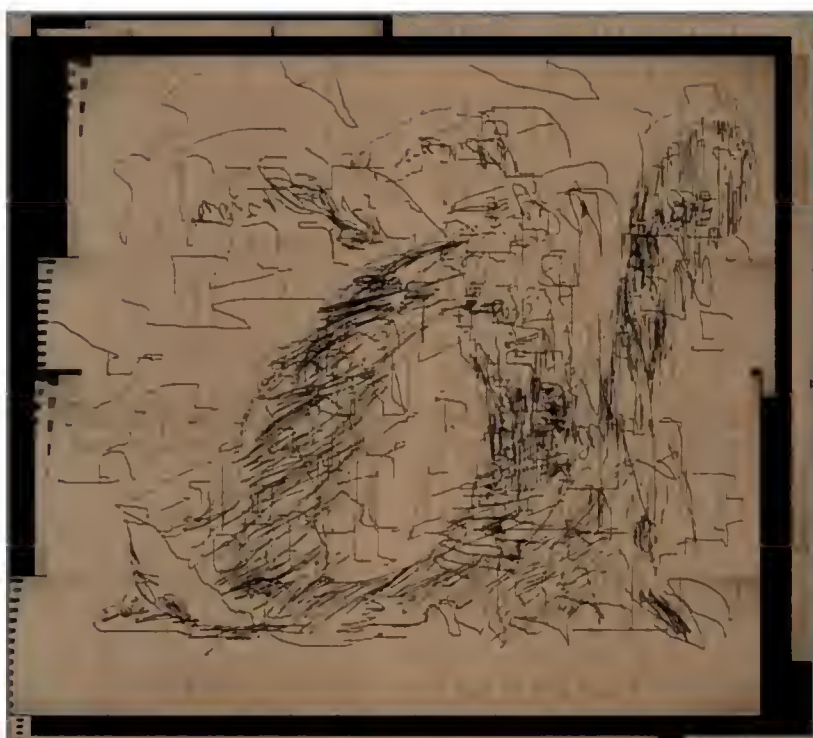




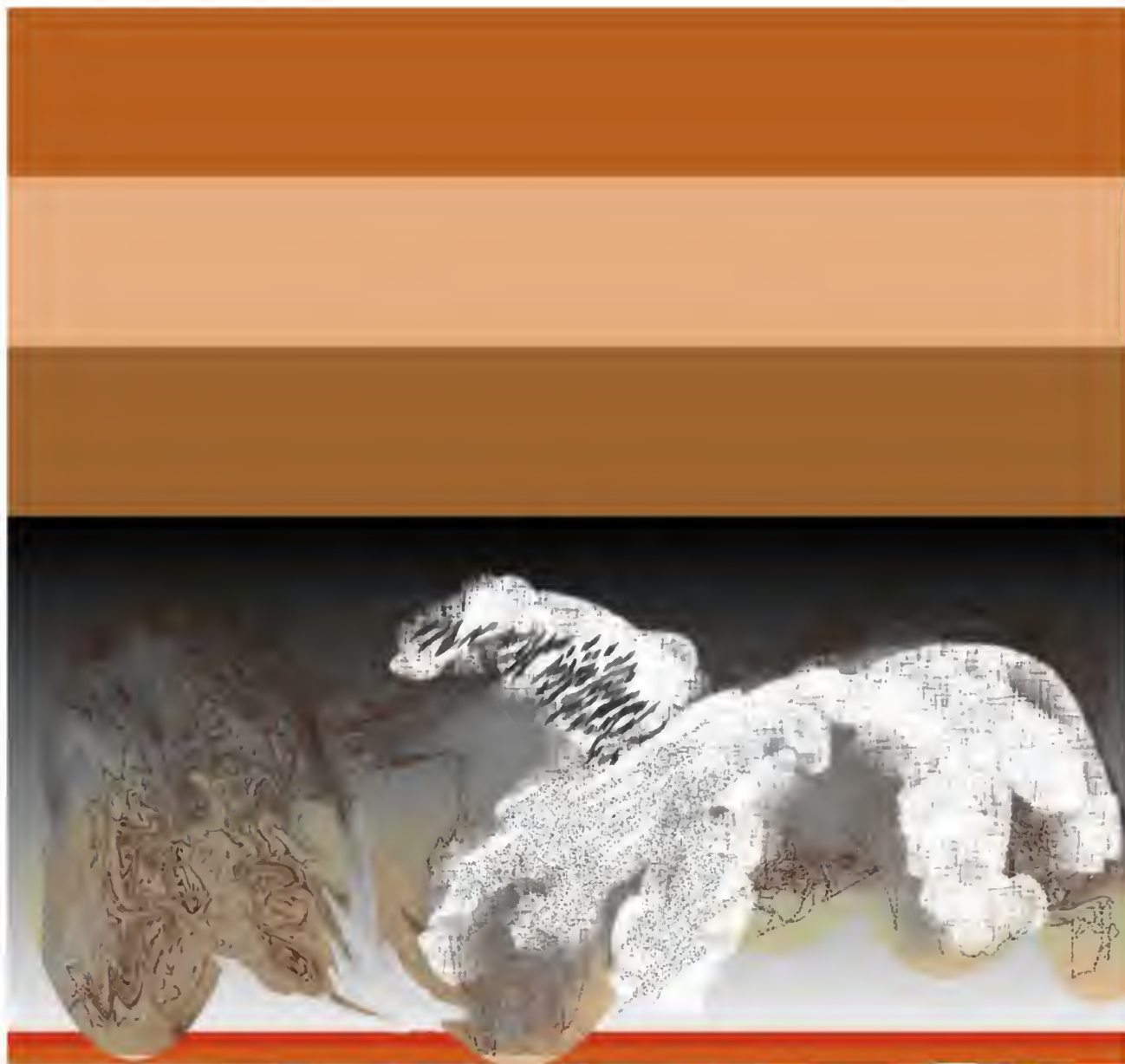
G l a s s B l o c k S r e e n A m o u n t P e l l a t i o n

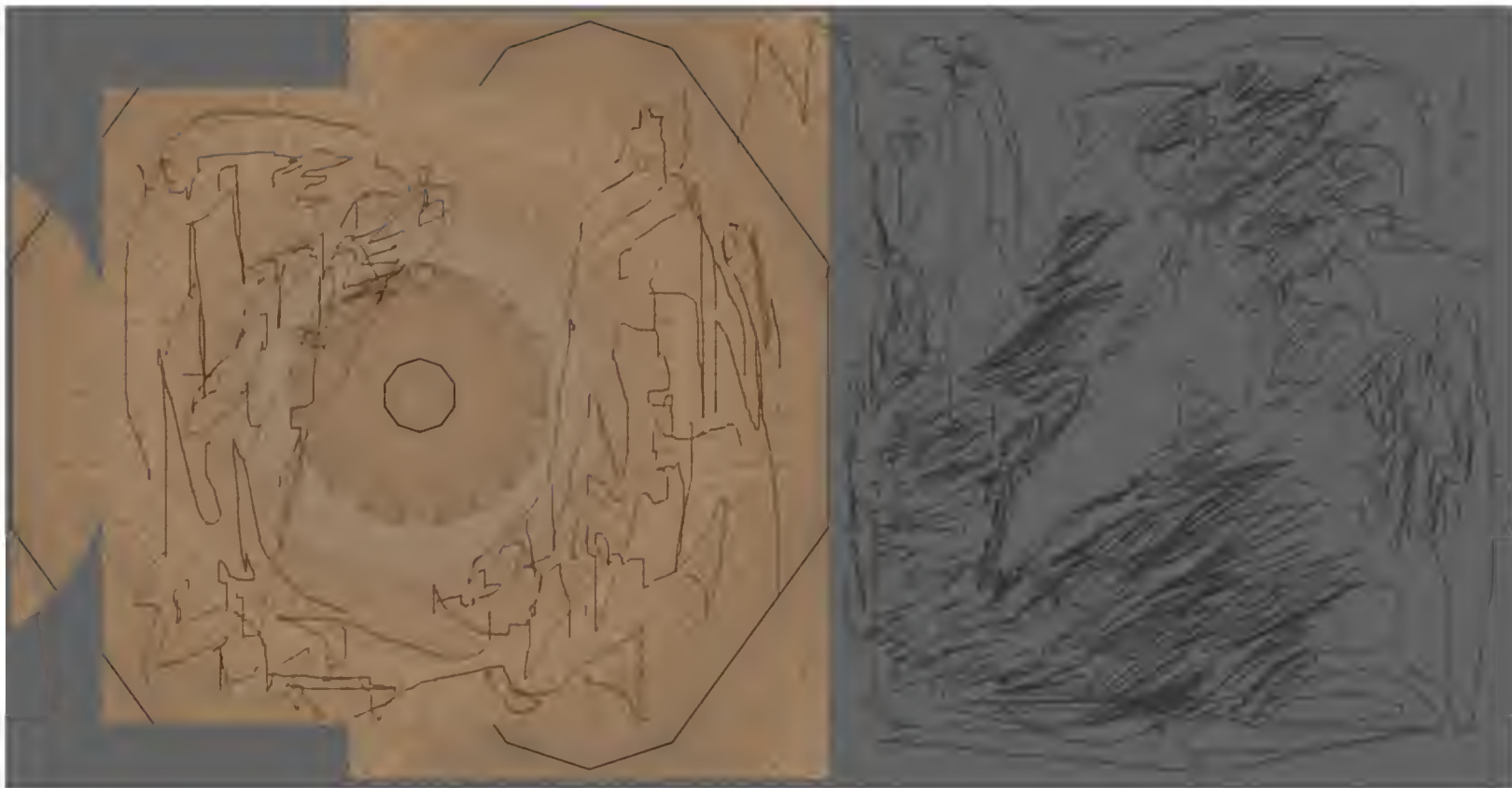


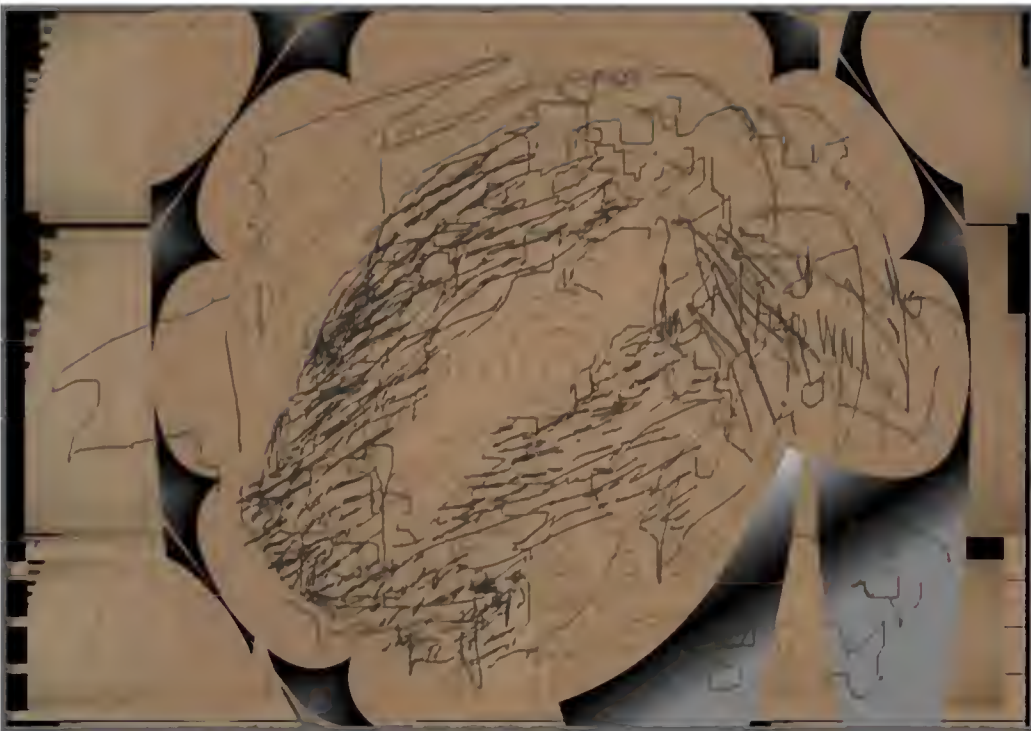




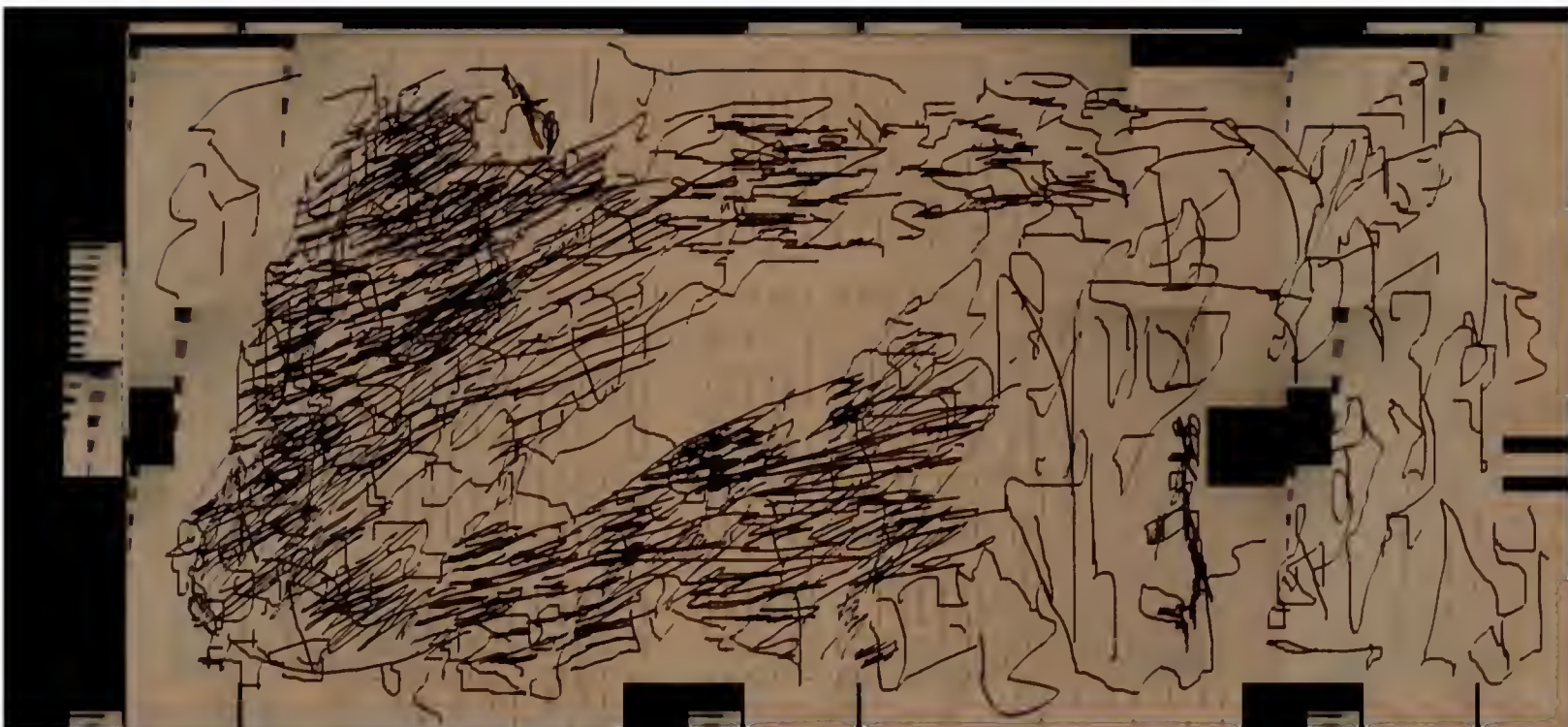


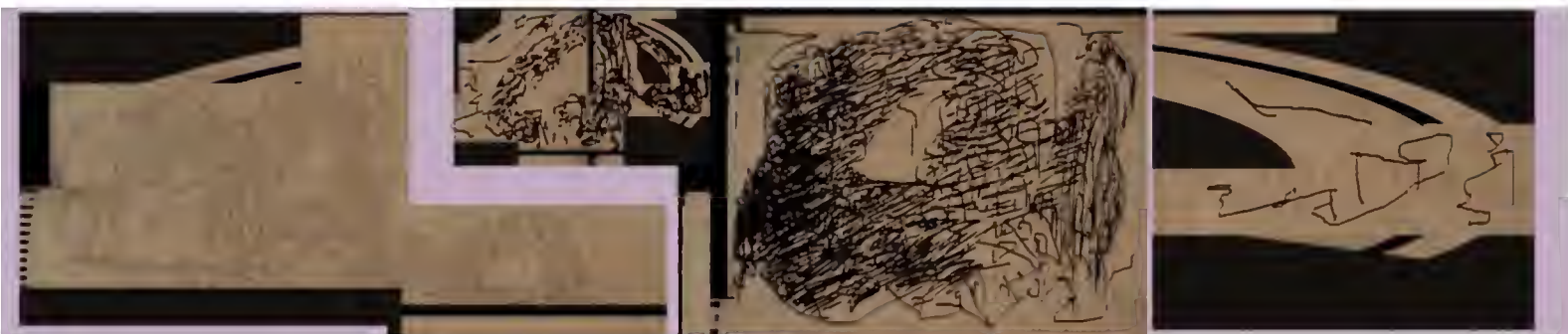






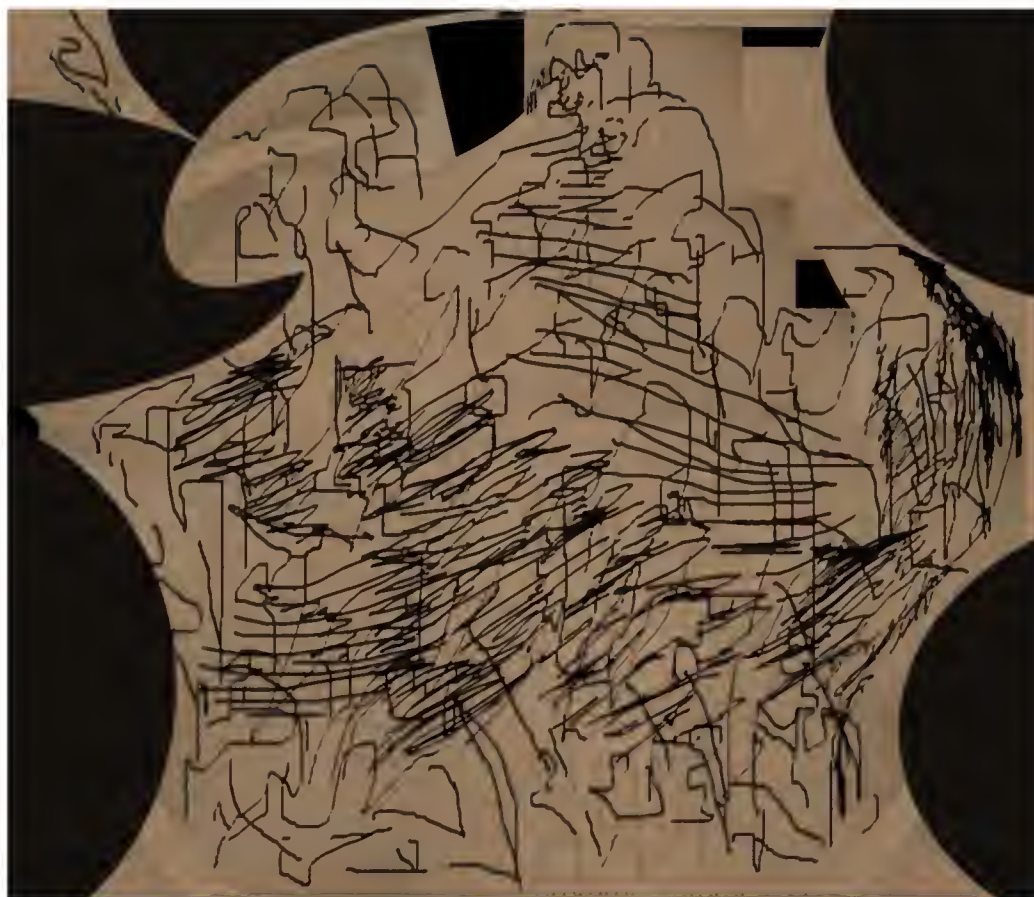






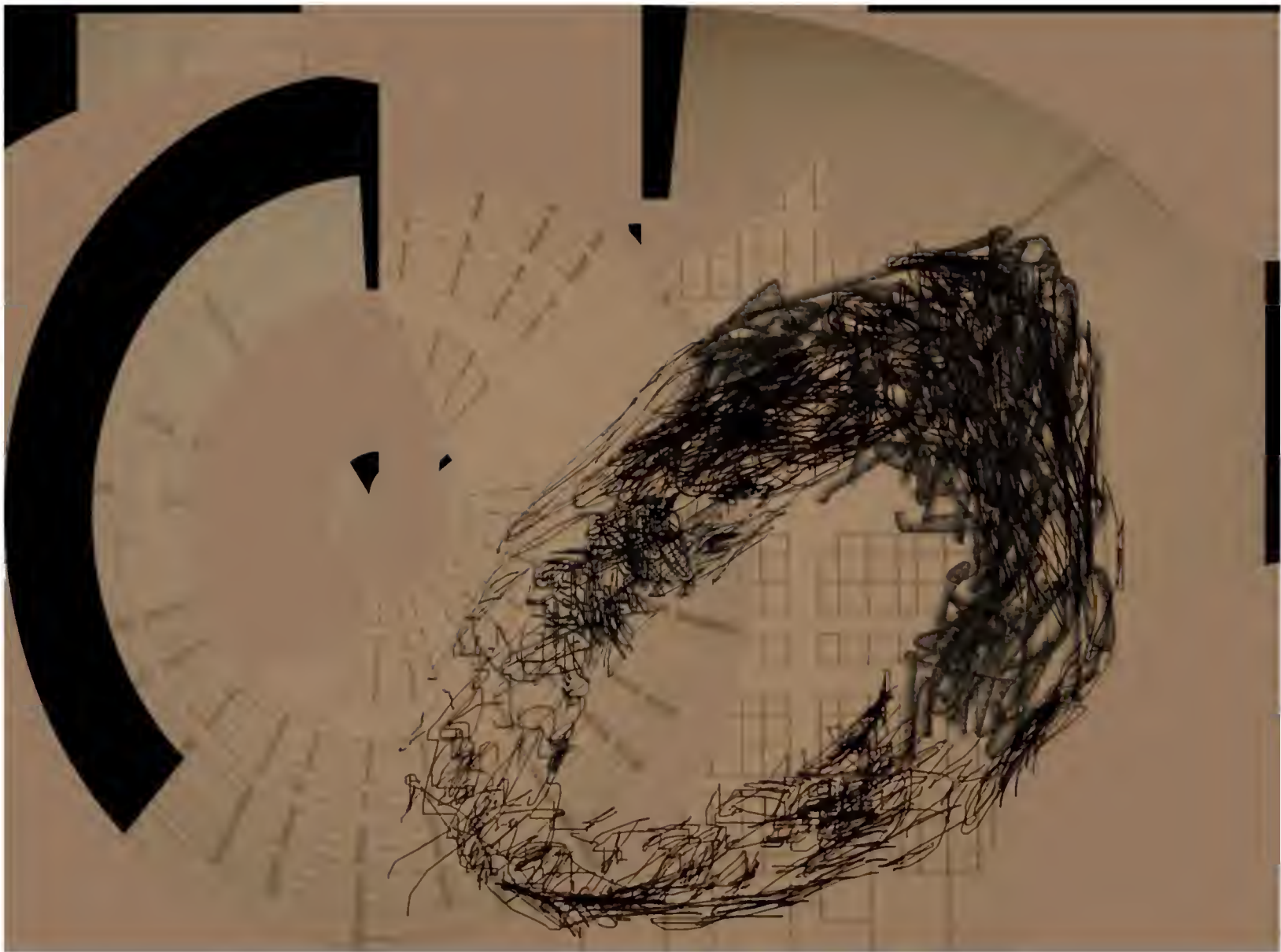


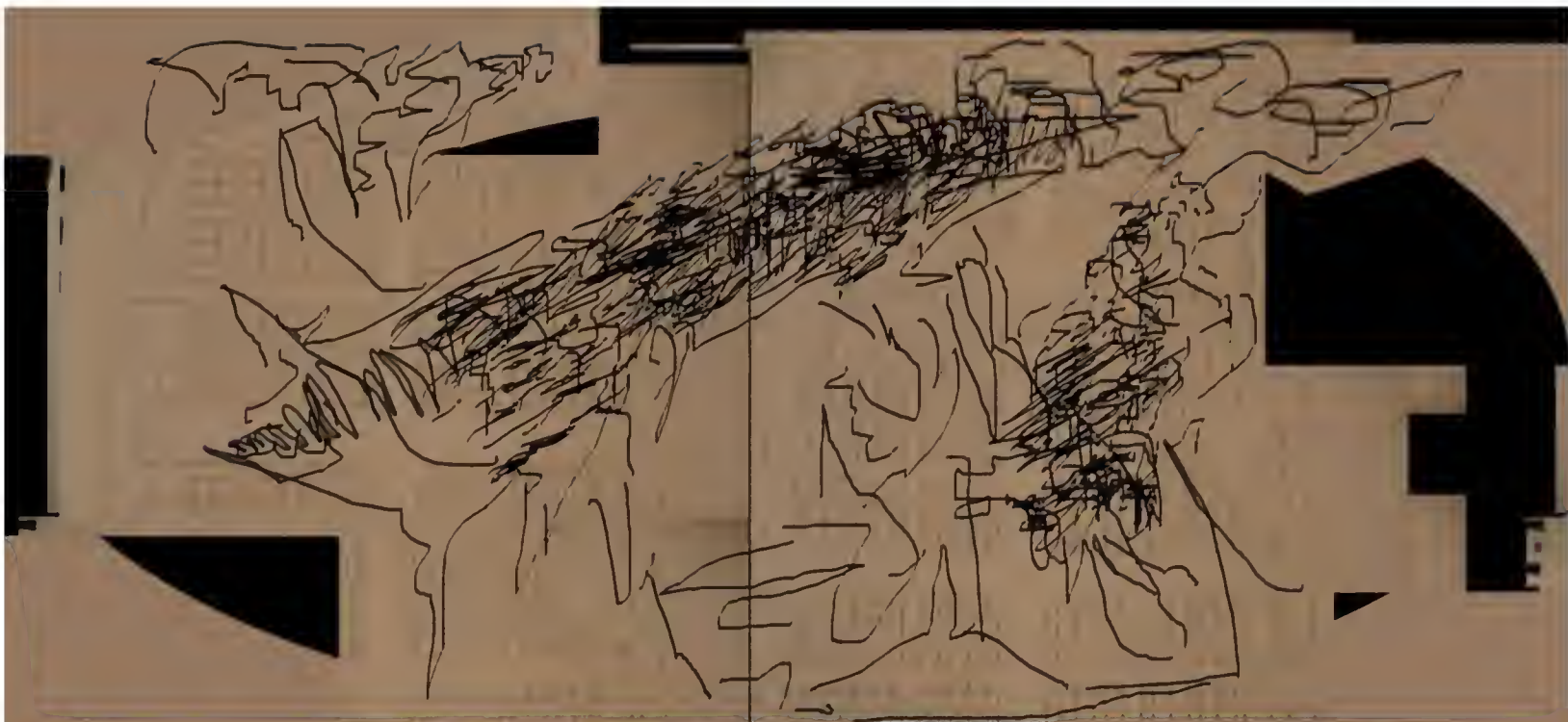




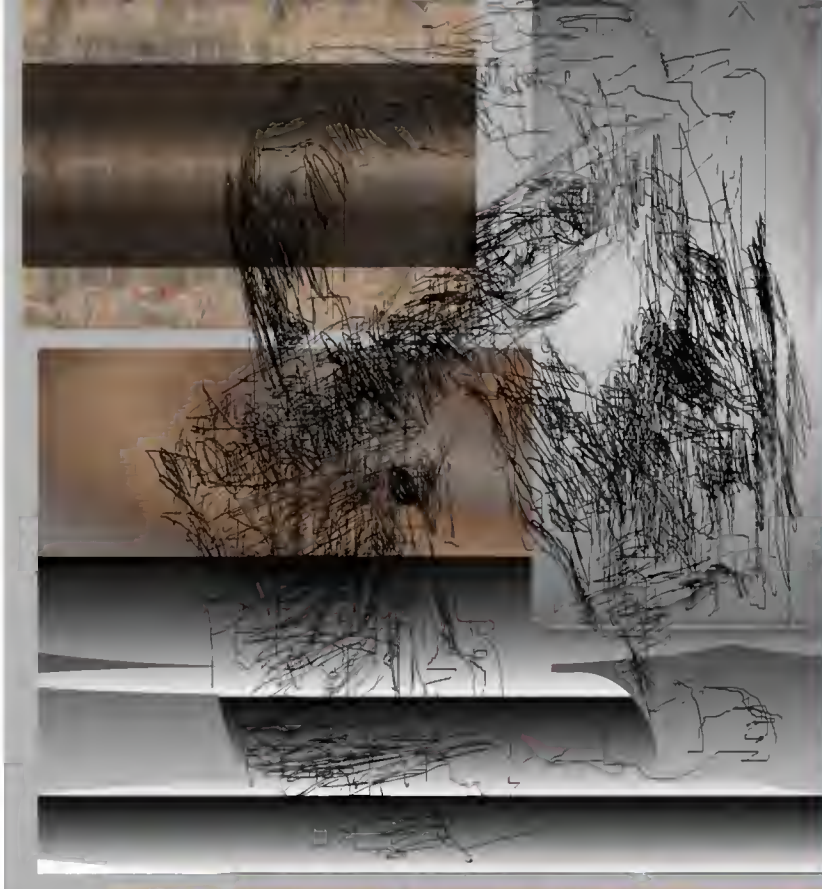




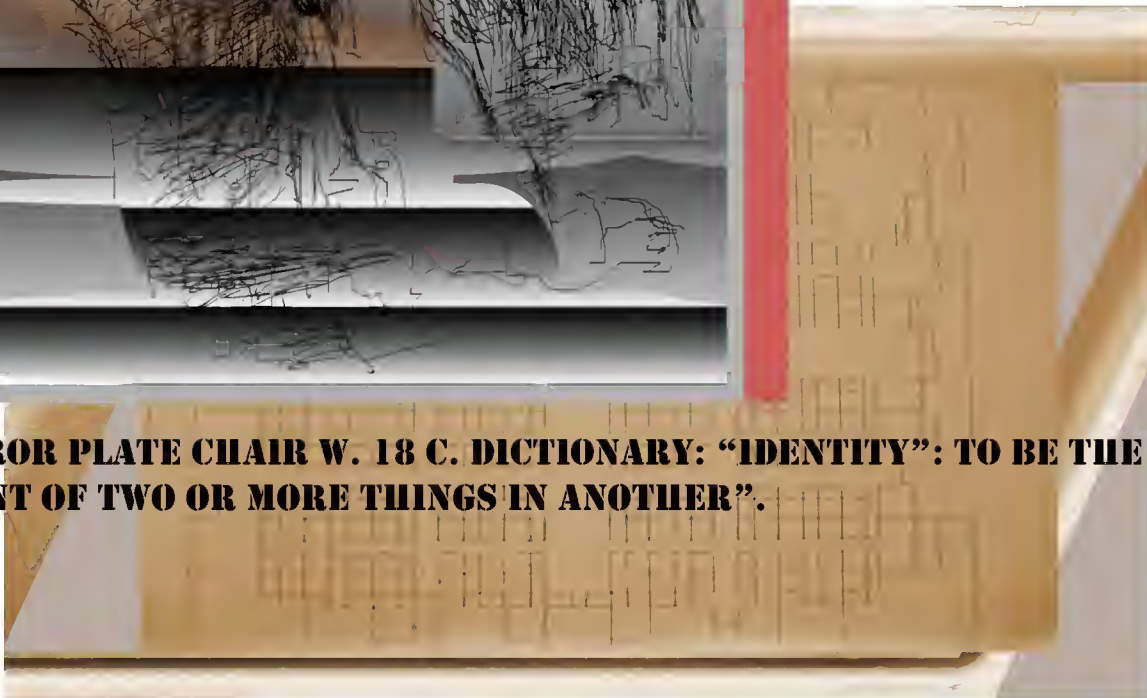


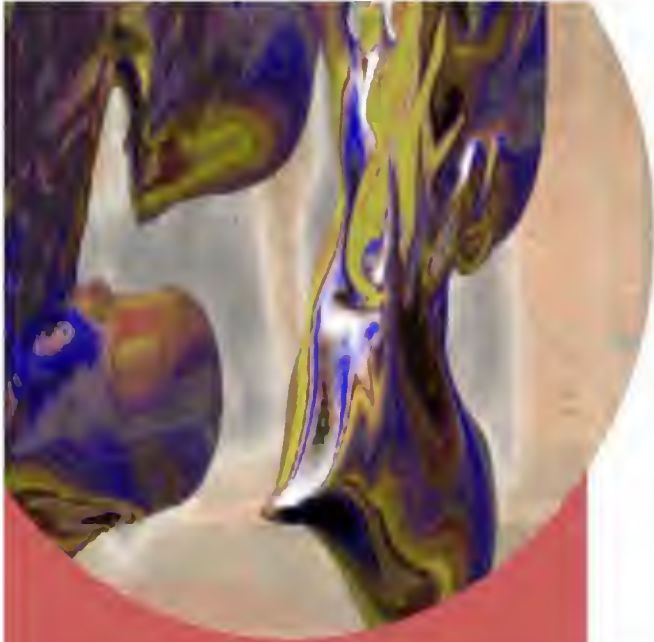






**MIRROR PLATE CHAIR W. 18 C. DICTIONARY: "IDENTITY": TO BE THE AGREE-
METNT OF TWO OR MORE THINGS IN ANOTHER".**



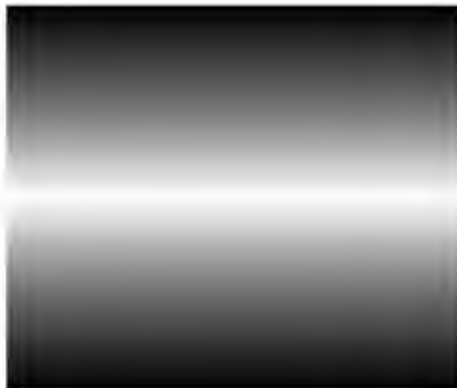


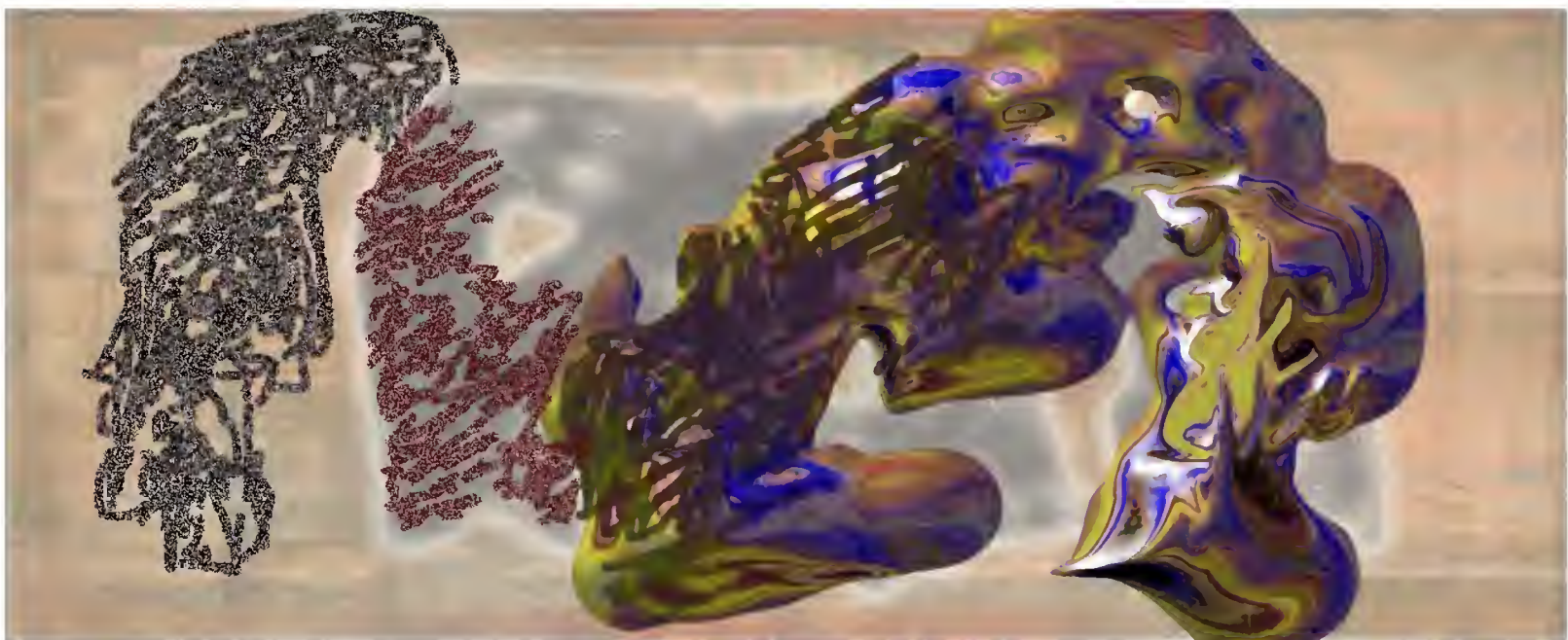
MIRROR CHAIR W. 18 C .DICTIONARY: "IMAGE": "....SUCH DISCOURSE AS SOME PERFORM BY A KIND OF ENTHUSIASM OF EXTRAORDINARY EMOTION OF THE SOUL THEY SEEM TO SEE THE THINGS WHEREOF THEY SPEAK"

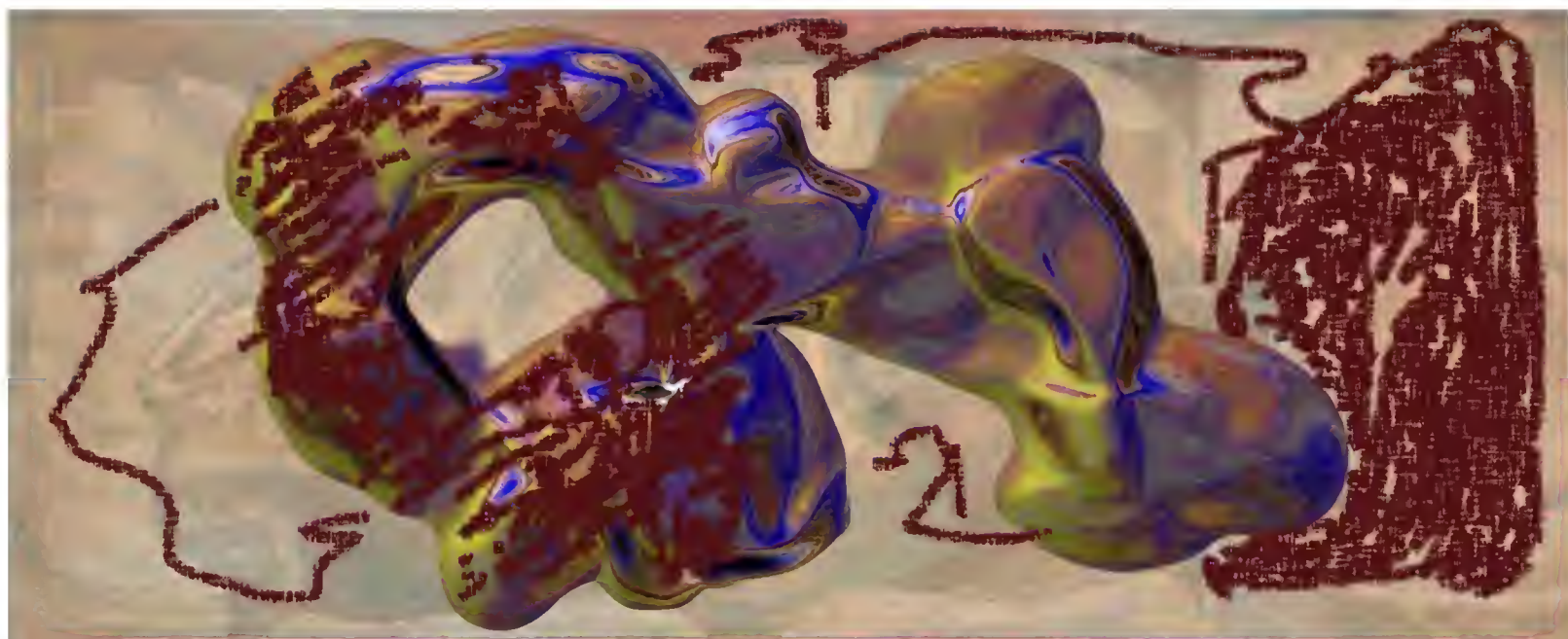




MIRROR CHAIR W. 18 C .DICTIONARY: “IMAGE”:"....SUCH DISCOURSE AS SOME PERFORM BY A KIND OF ENTHUSIASM OF EXTRAORDINARY EMOTION OF THE SOUL THEY SEEM TO SEE THE THINGS WHEREOF THEY SPEAK”

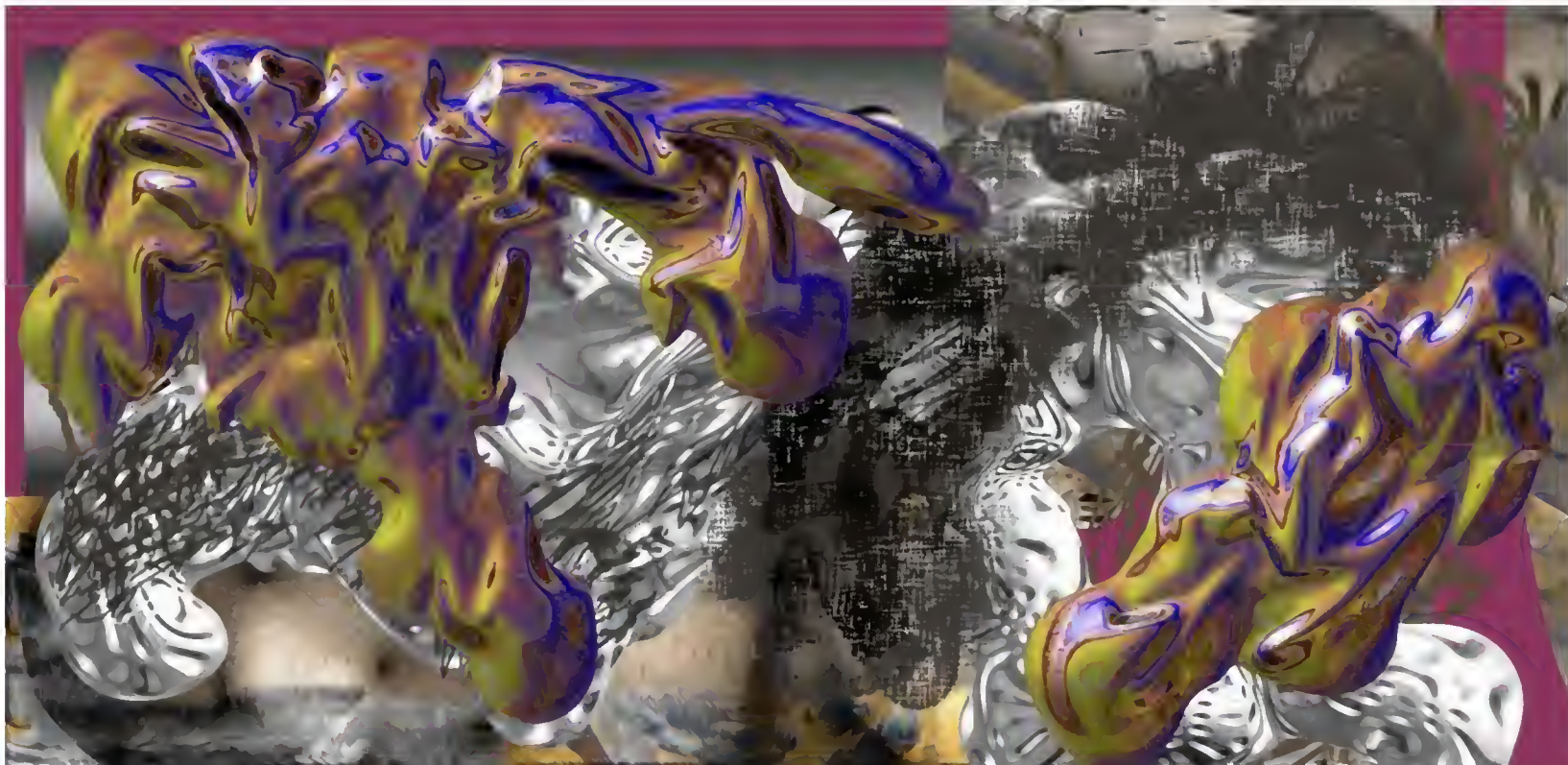










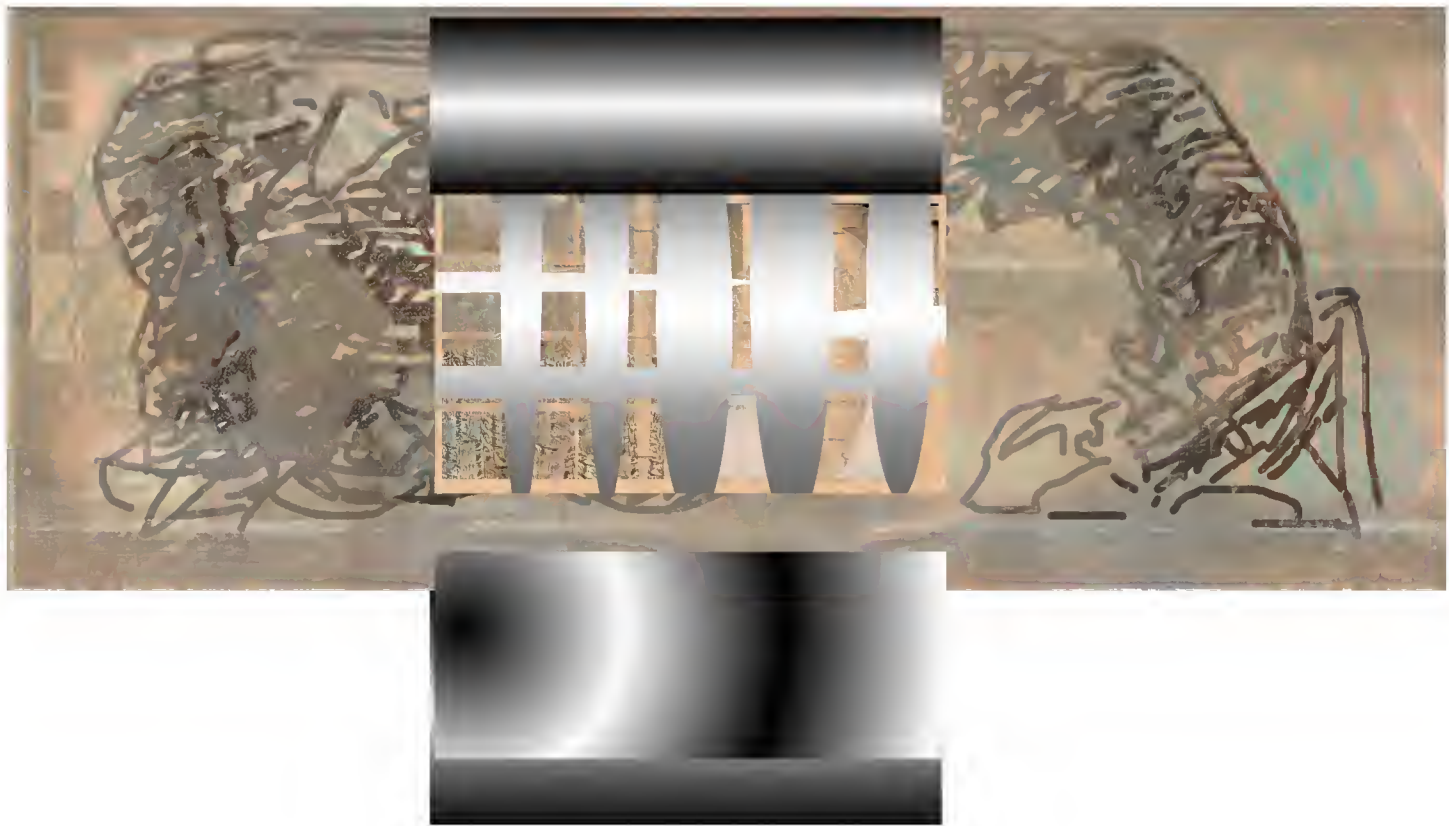










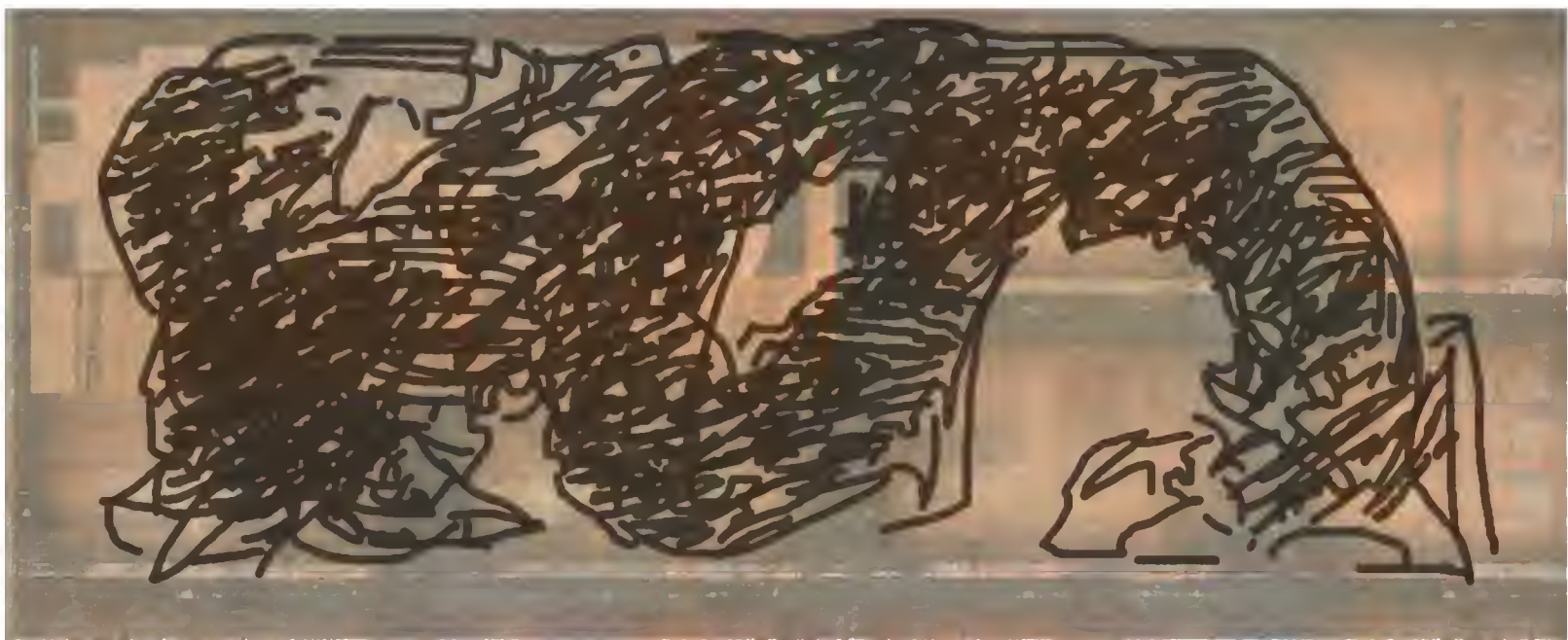


**MIRROR PLATED CHAIR IN PLACE W. 18 C. DEFINITION OF CHANCE:"
....WHEREOF
IS LEFT AT LARGE AND NOT REDUCIBLE TO ANY DETERMINATE RULES.."**







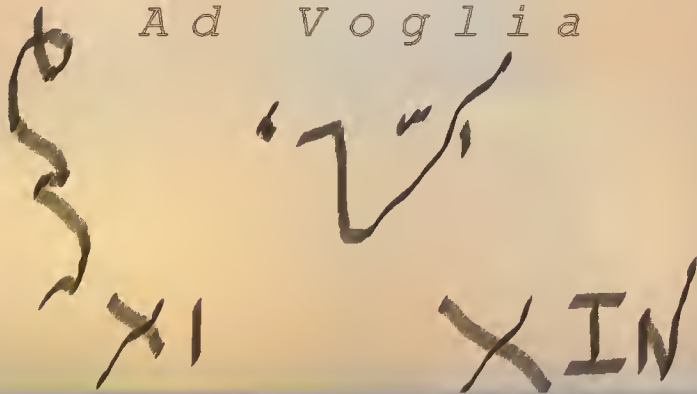








Desiderio
Ad Voglia



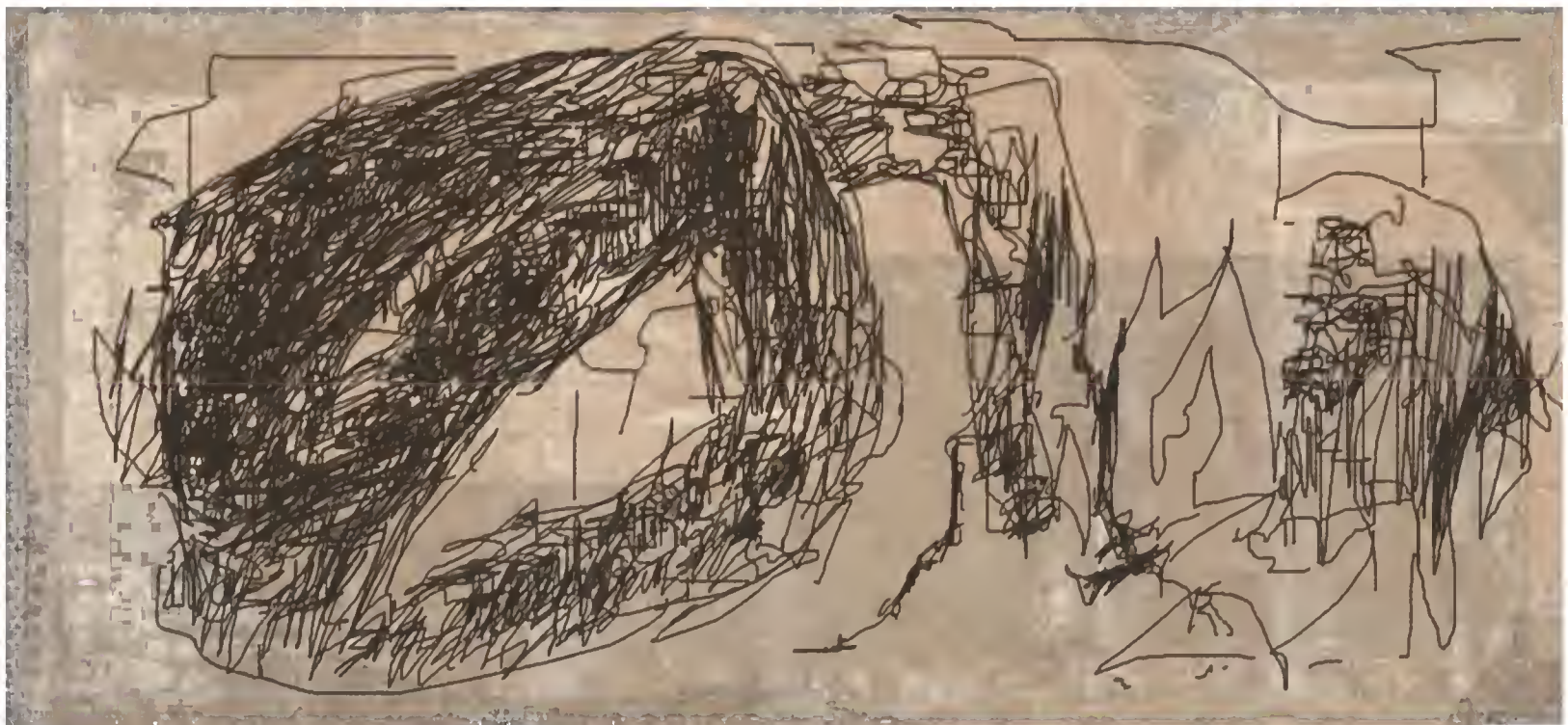
**DESIDERIO AD VOGLIA DRAWING AS IS
DRAWING Z-BANDS (SLIDING FILAMENTS)
(ARE BECOME)**

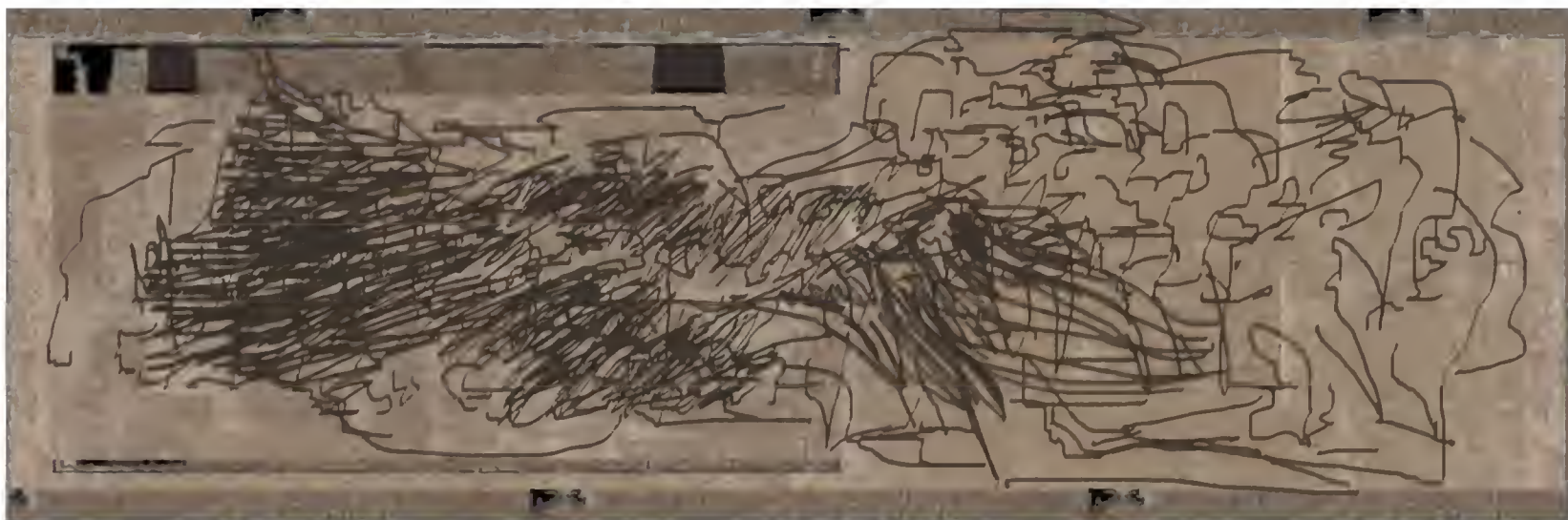
**DRAWING HUBRIS ABROCACTION MOODS AND MODELLO ADUMBRA-
TION ESPERANTO**

**DRAWING SKINS AND SKEINS OF PARMA KARMA DESIDERIO AD VO-
GLIA NOVELLA MODELLO ARCHIPELAGO CHIASMUS AND CHIMERA
LEXIS AVANT FLUX AND KAIROS CONTOURS VERS CENTAURS
ZEPHYRS AND TETHERS ARCHE. ARCHE LOCCI: ECHINUS LOGOS AR-
CHE LOGOS- IMPRIMIATURE PHAETON BRIS SOLEIL DRAWING HU-
BRIS HUB AND SKIRMISH ZEITGEIST ZEAL ETCHING MEIOSIS
AGNES-SAGACITY SIGN INFORMATION ARCHITECTURE ETCHANTS
ENCHANTED EACH ARIA INTERSPHERENCE PATTERN.
PURPOSE: ABSOLUTELY NONE. (WOT'S TOWERS)**



No Particular Moral Irrigation



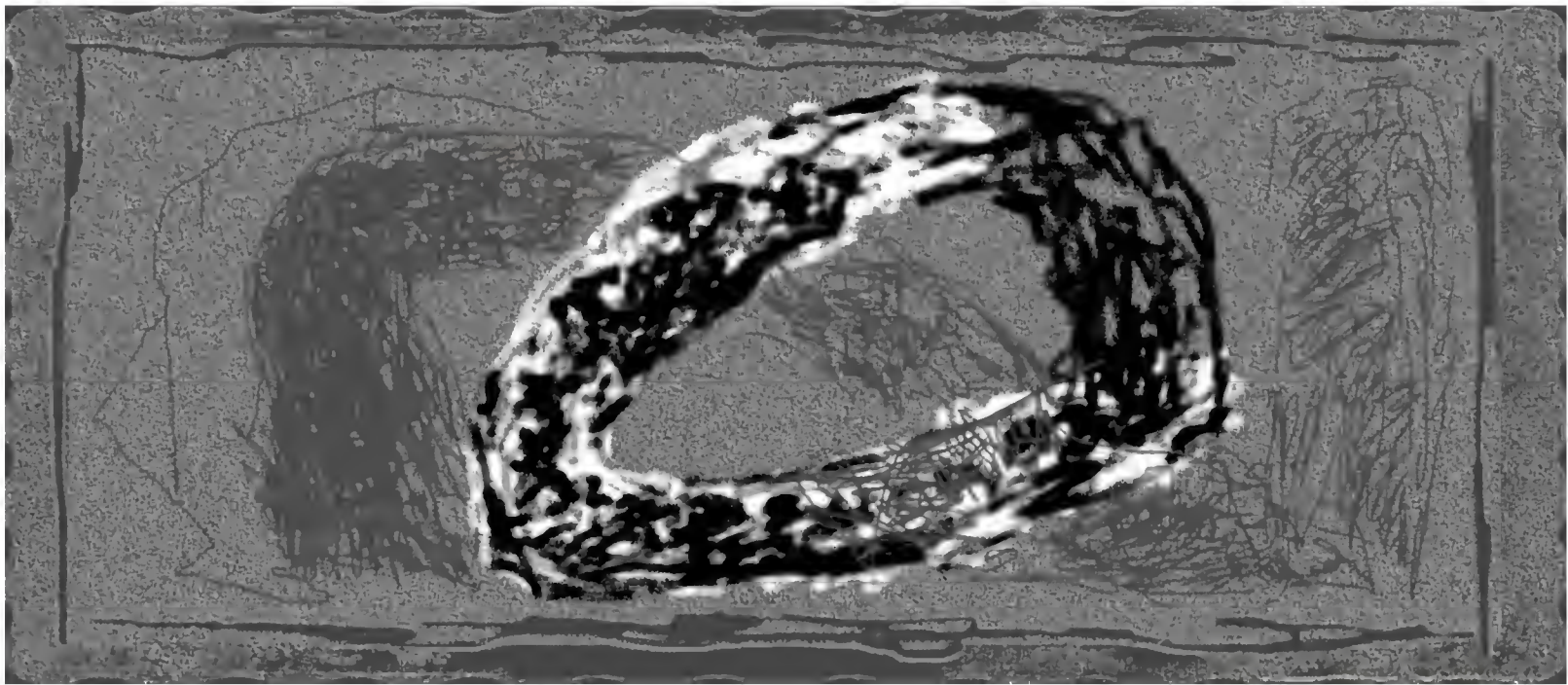








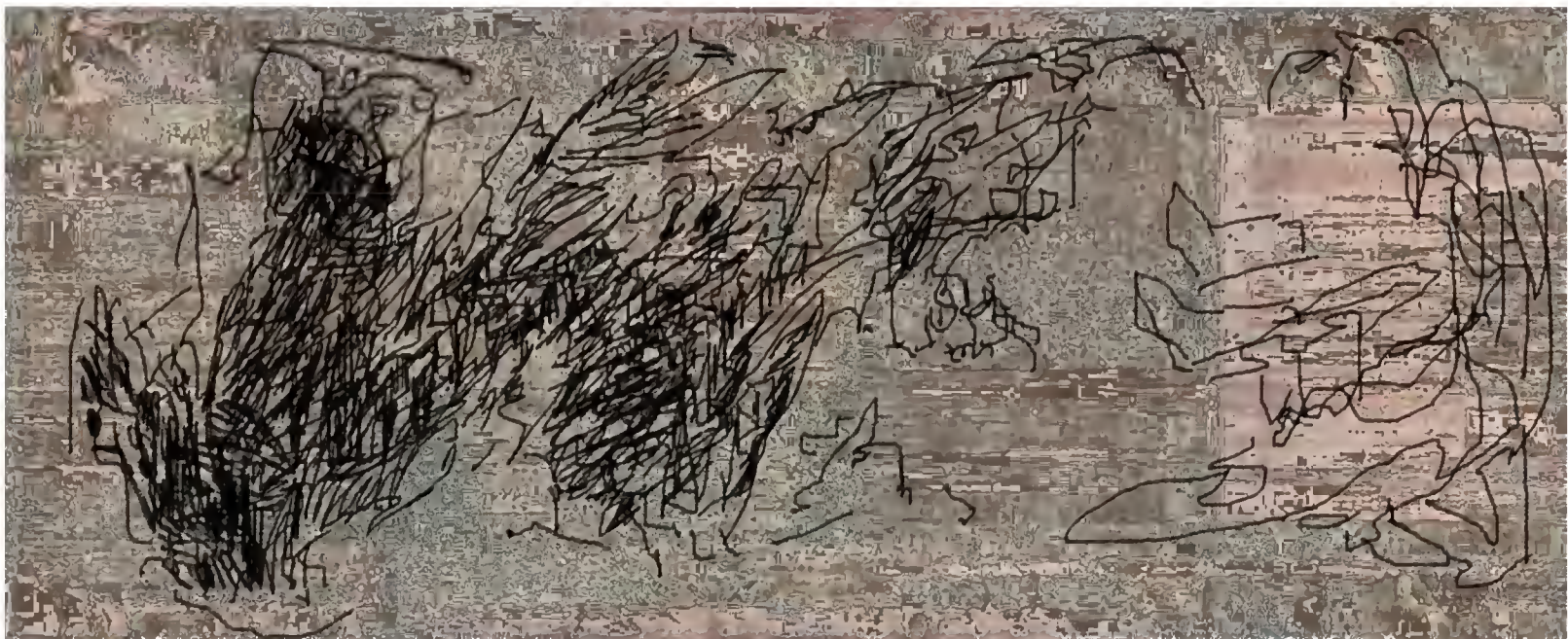


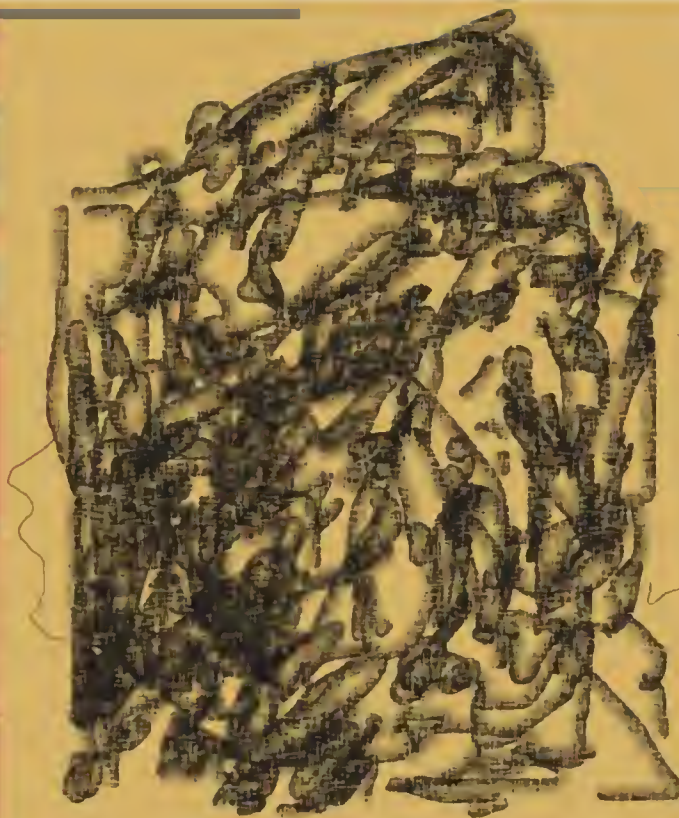
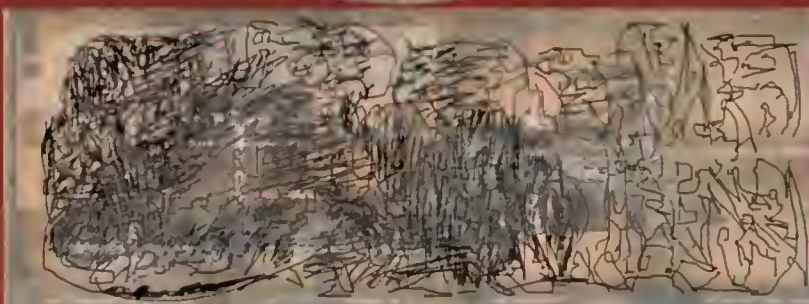
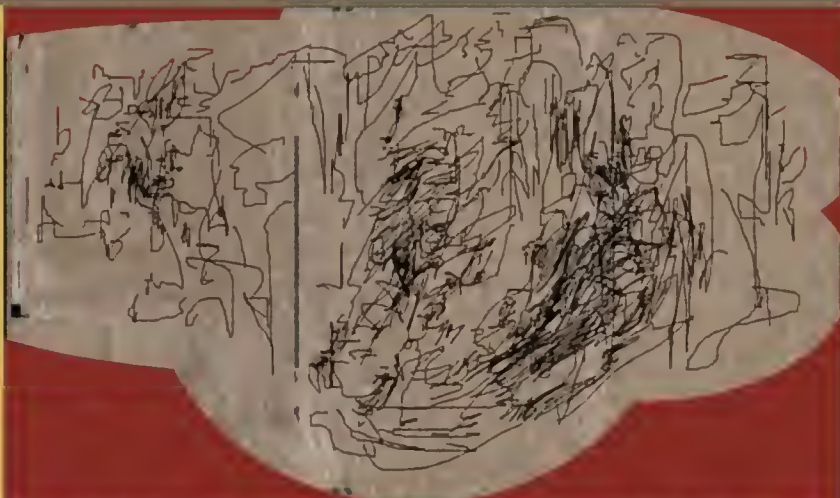




IN NO PARTICULAR CHIMERA MEANDER CRYPTIC EPHEMERA

8





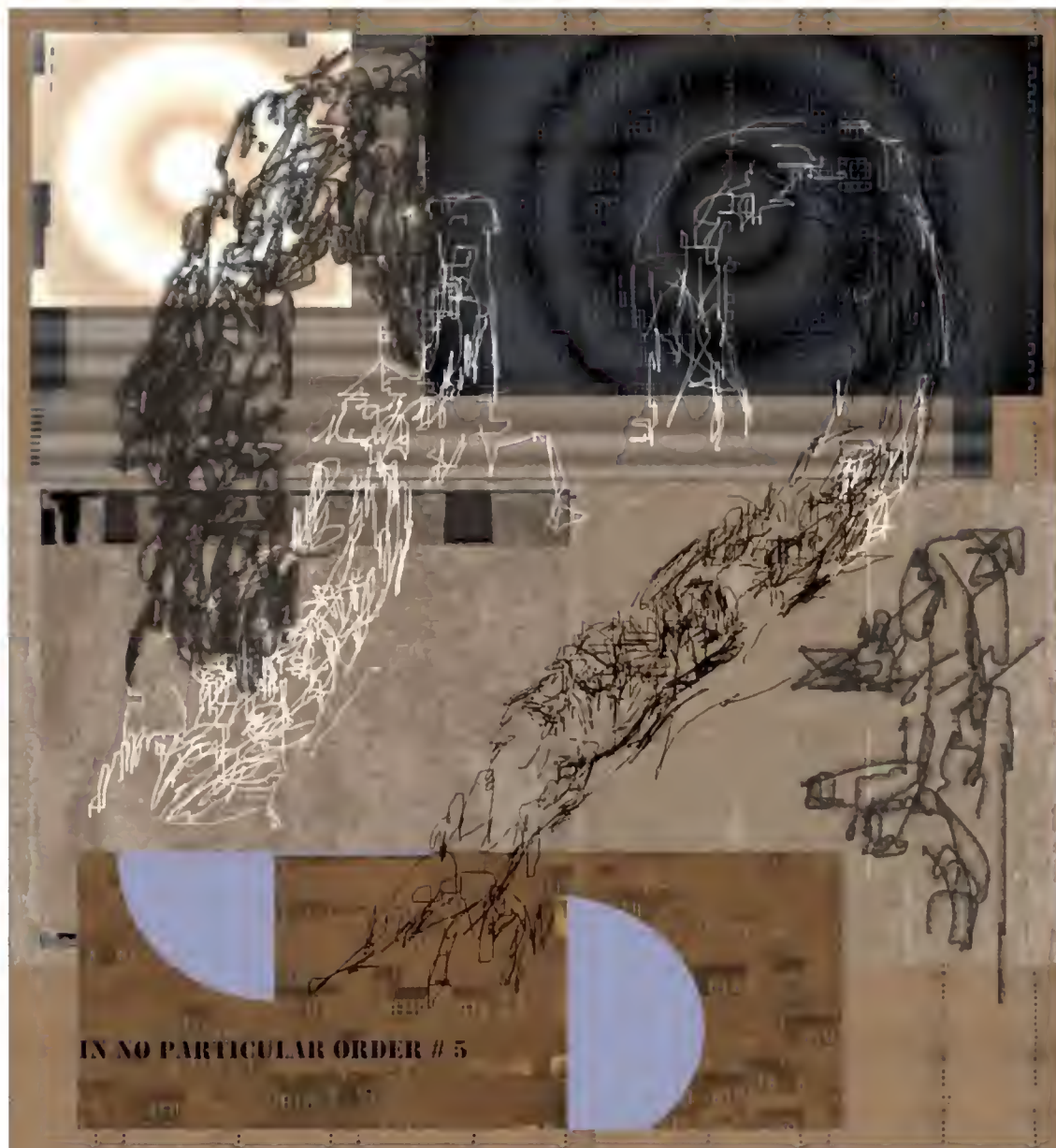
In no particular scriven given #7





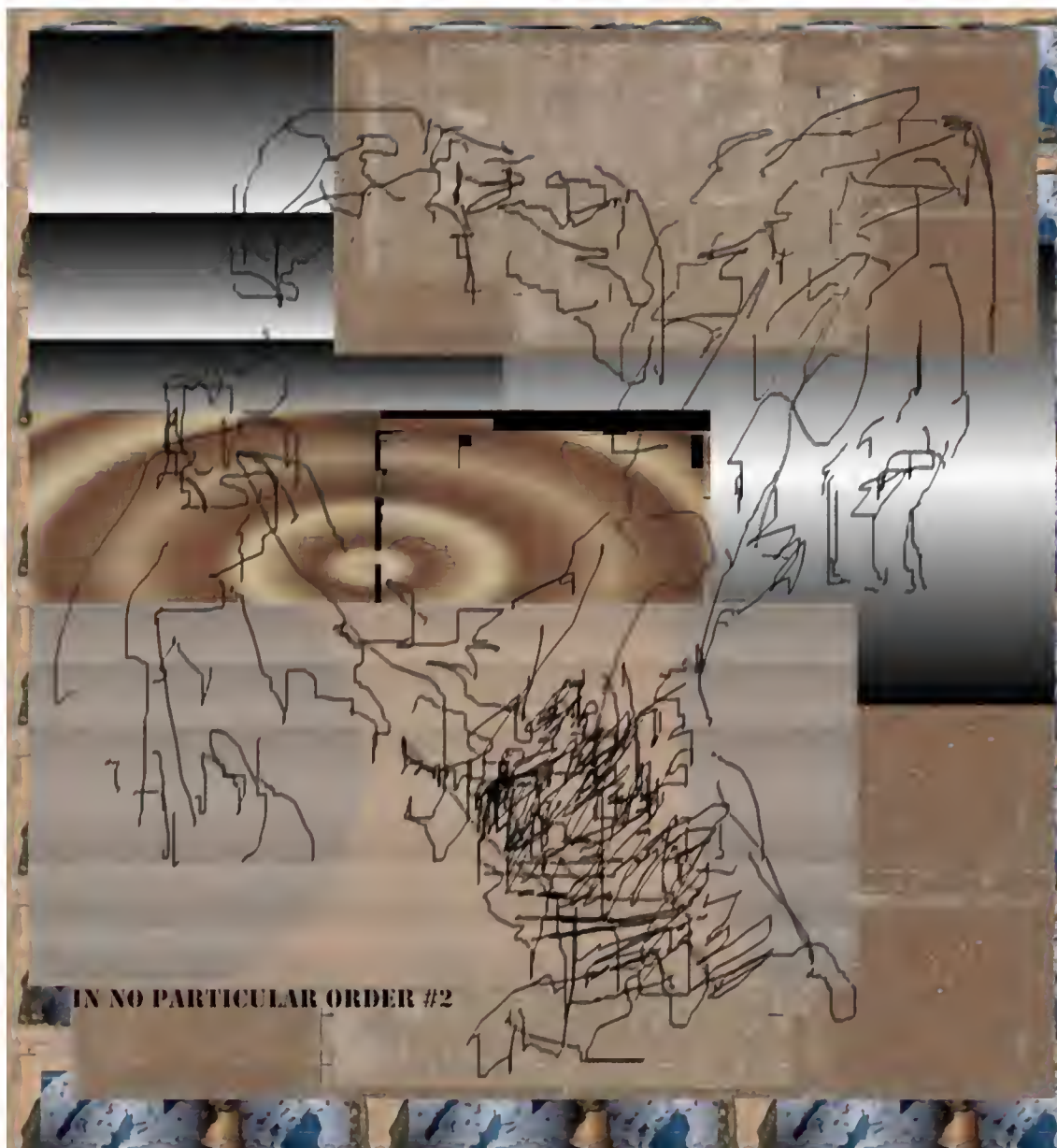
IN NO PARTICULAR SEQUOYAH SEQUESTER # 6













In No Particular
Order # 1



B e r m s a n d W a l e s 1



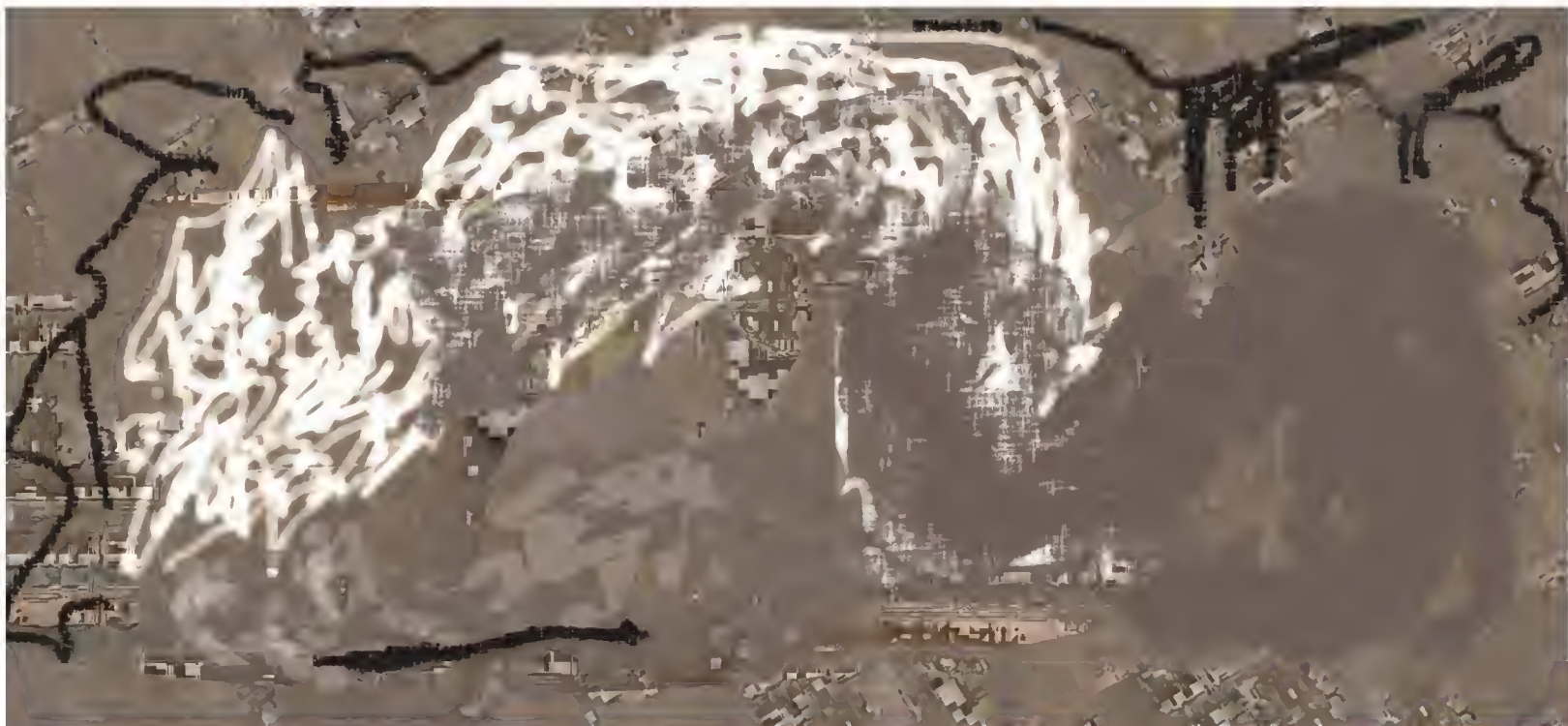


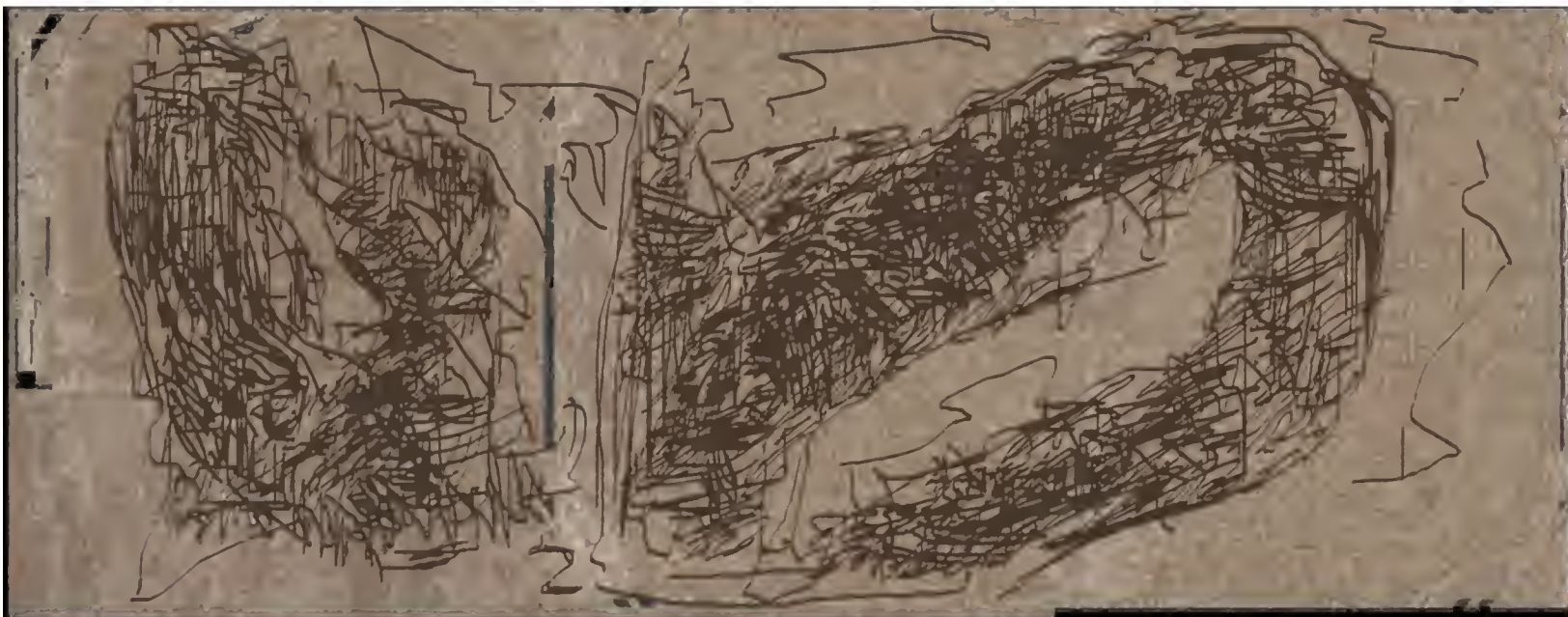
S e m i o t i c N i c h e
& / O r P h i l o s o p h i c
B r a c k e t 1



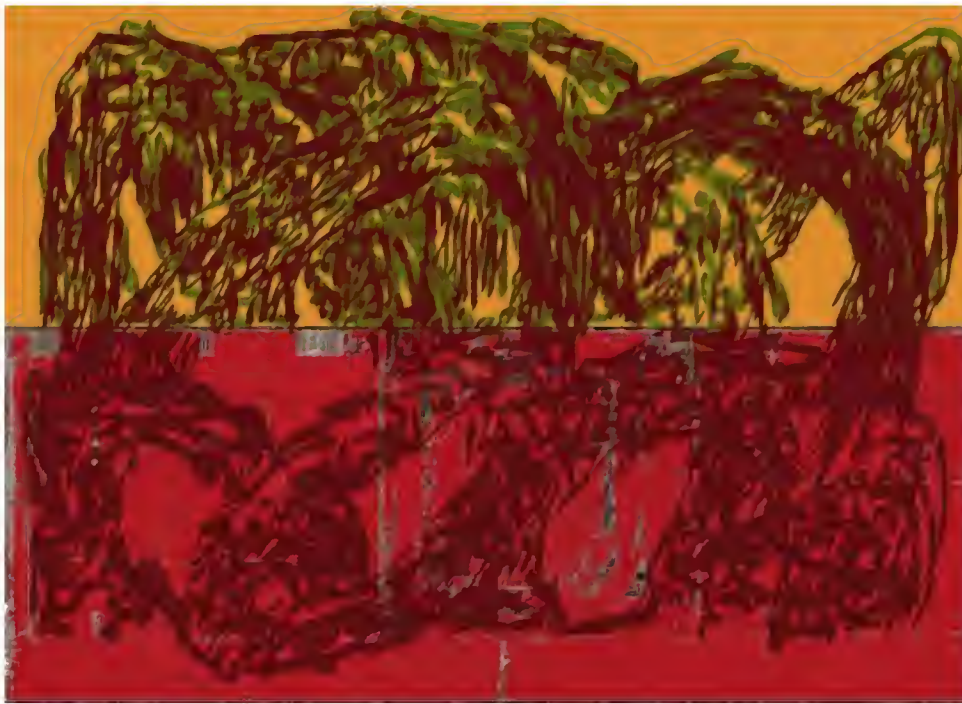






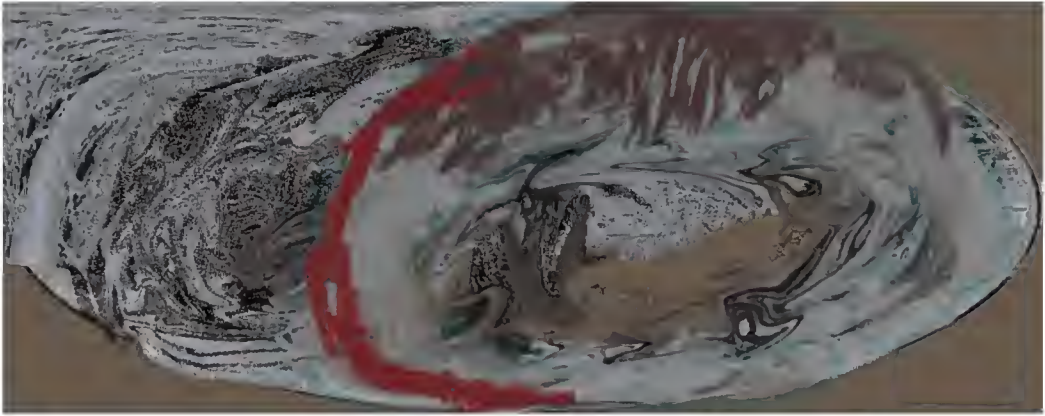






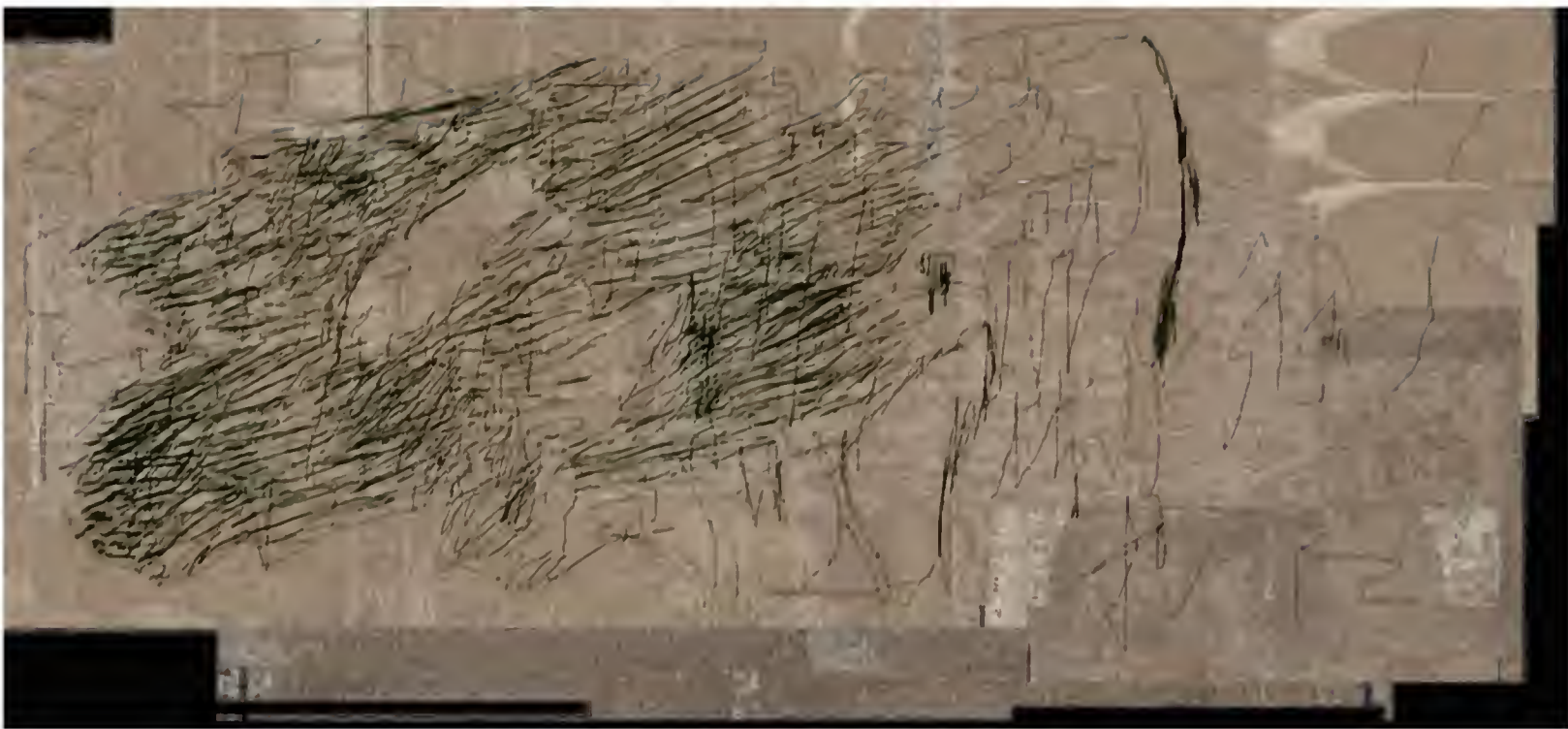


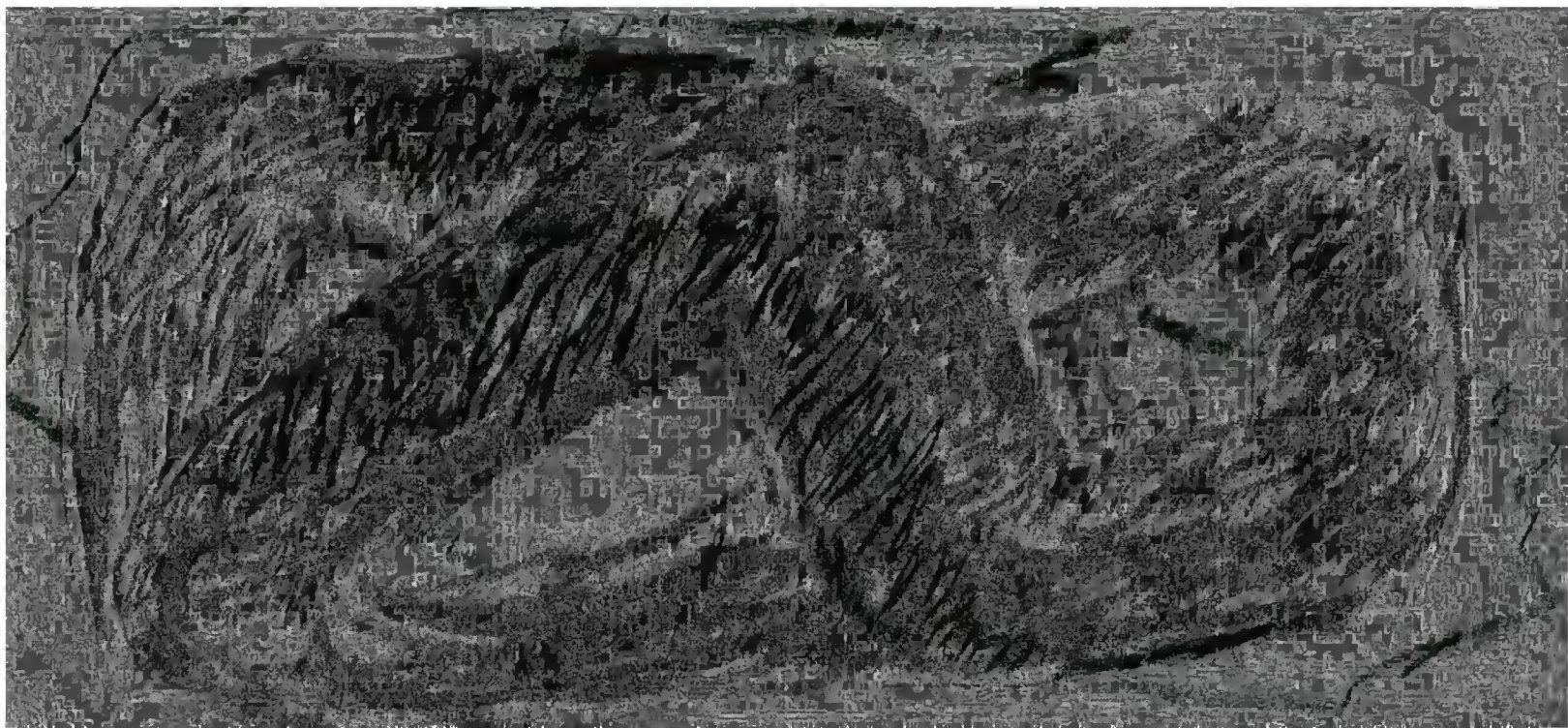


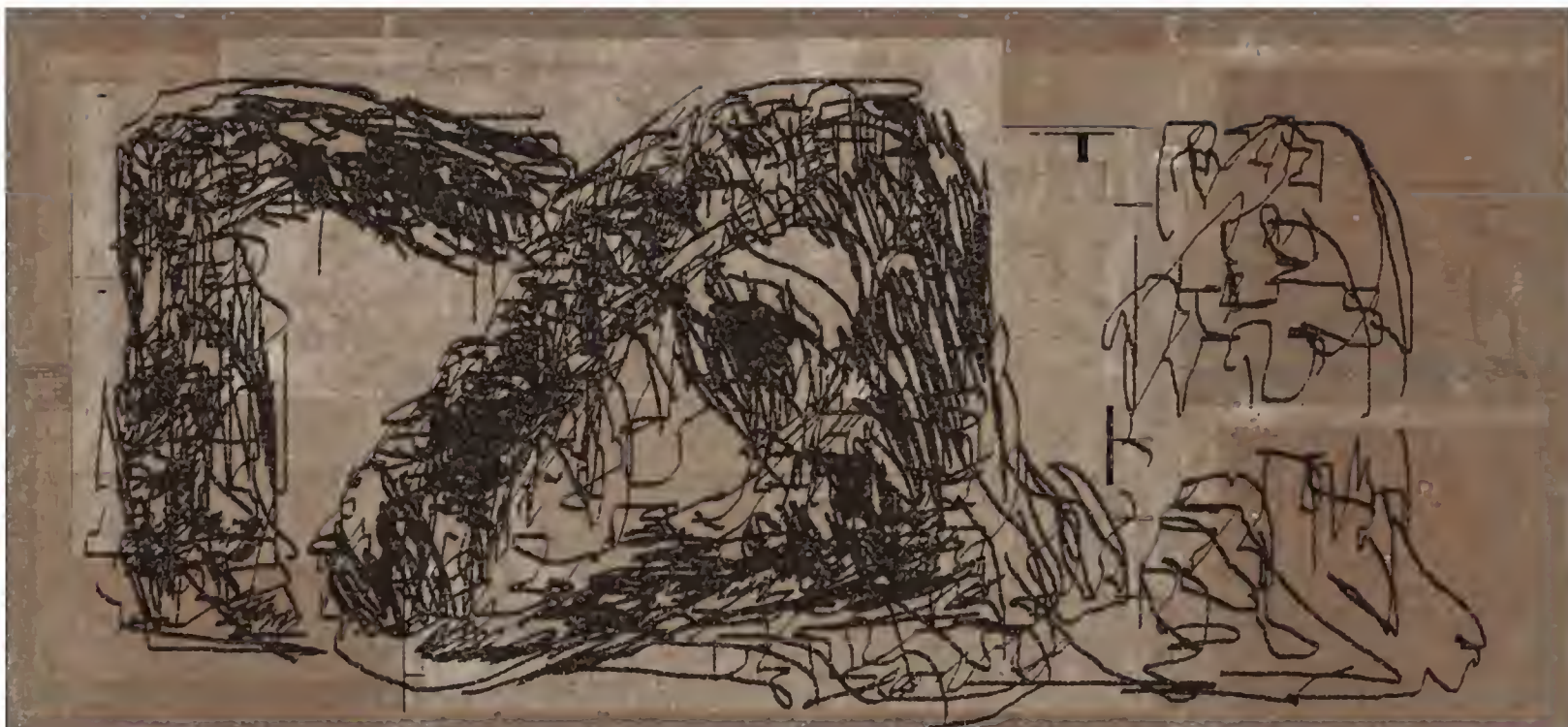








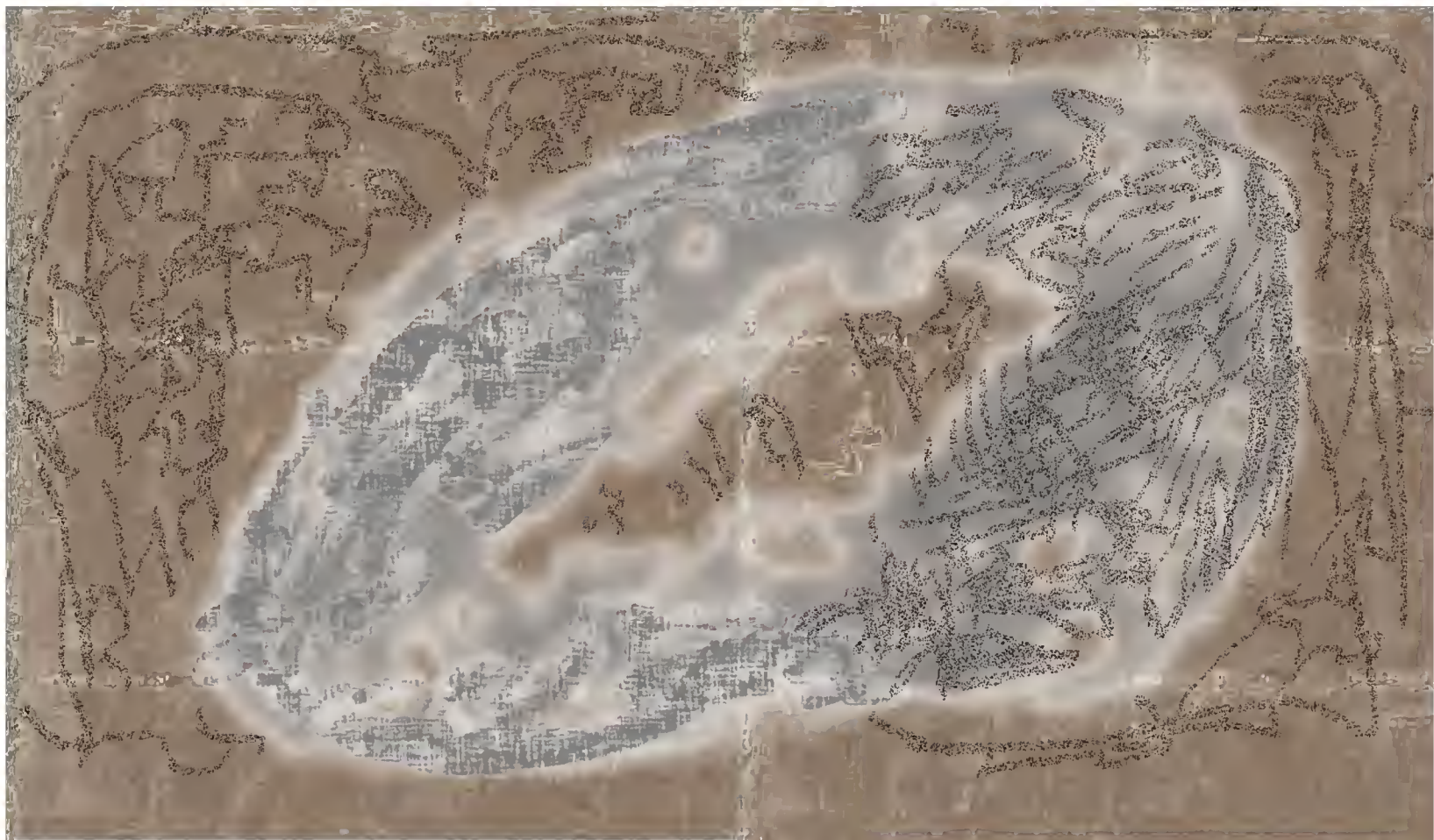




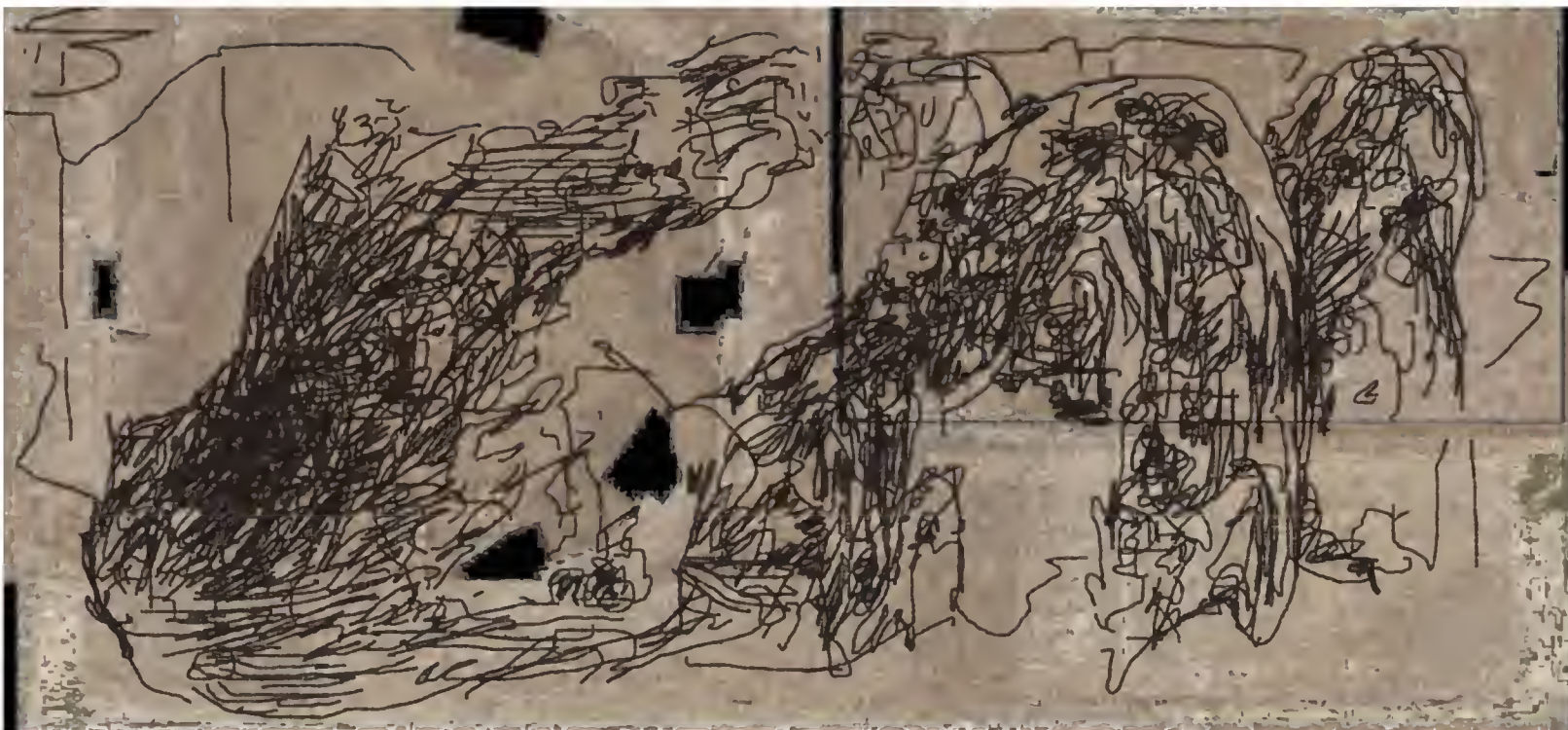








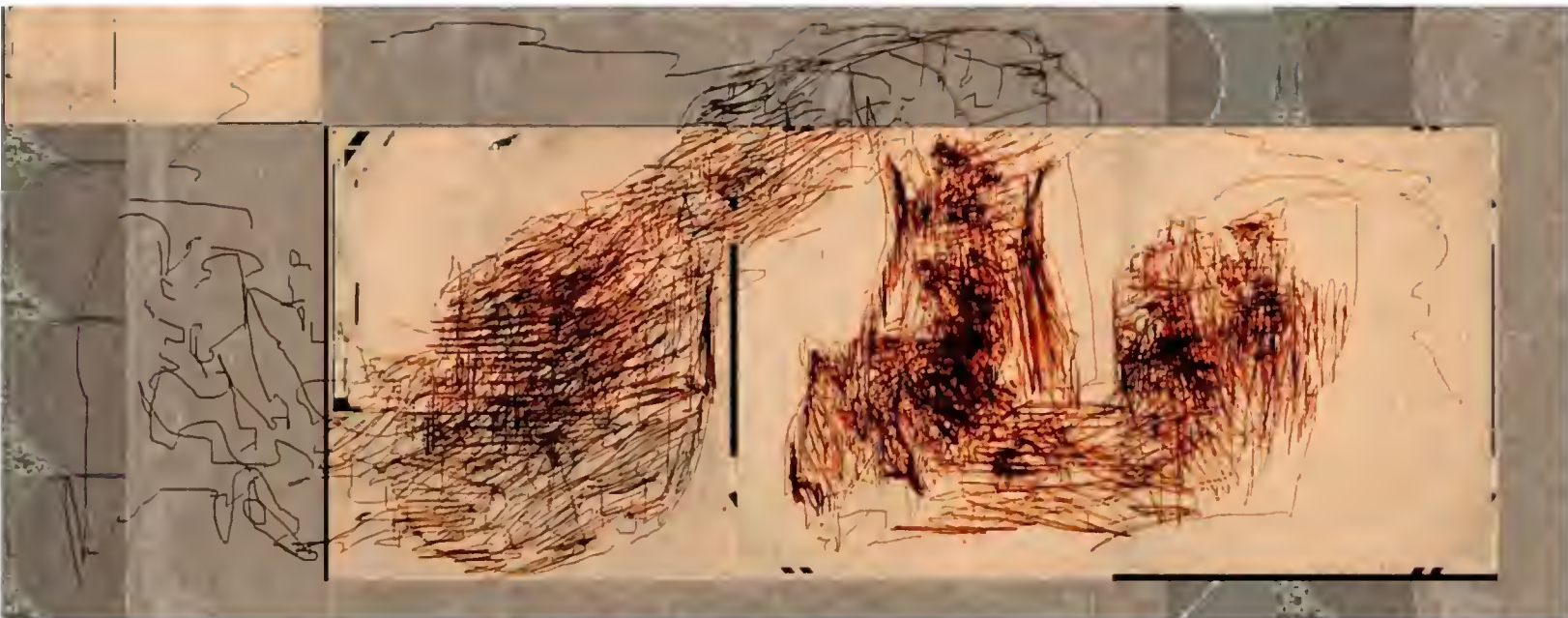


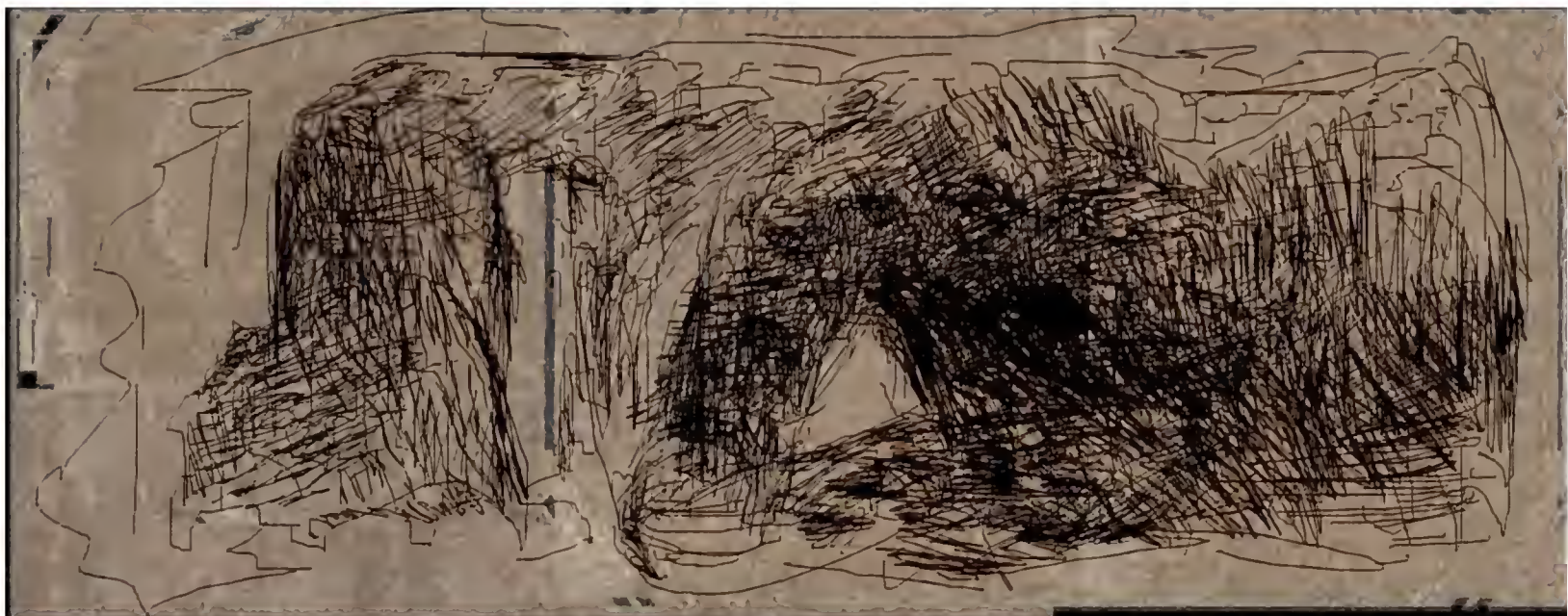




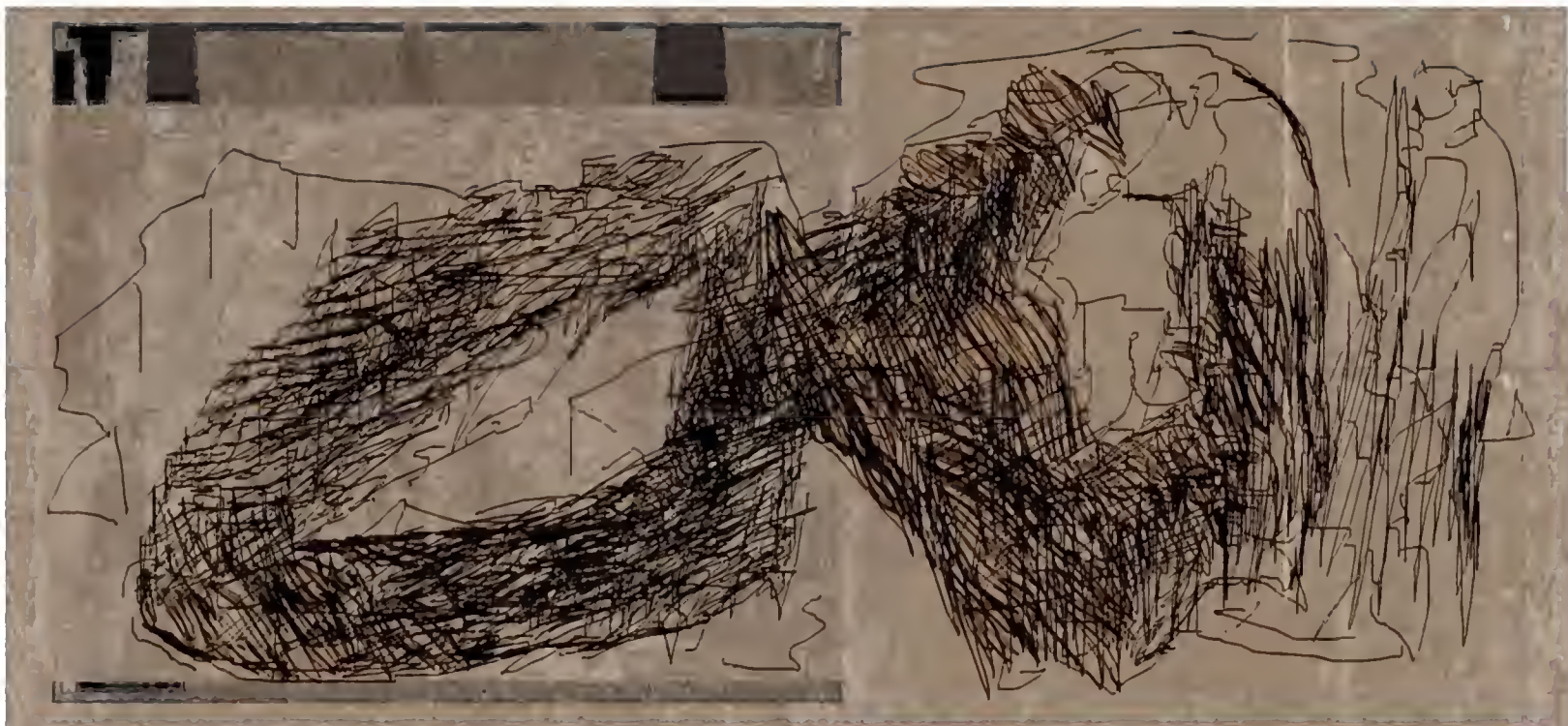






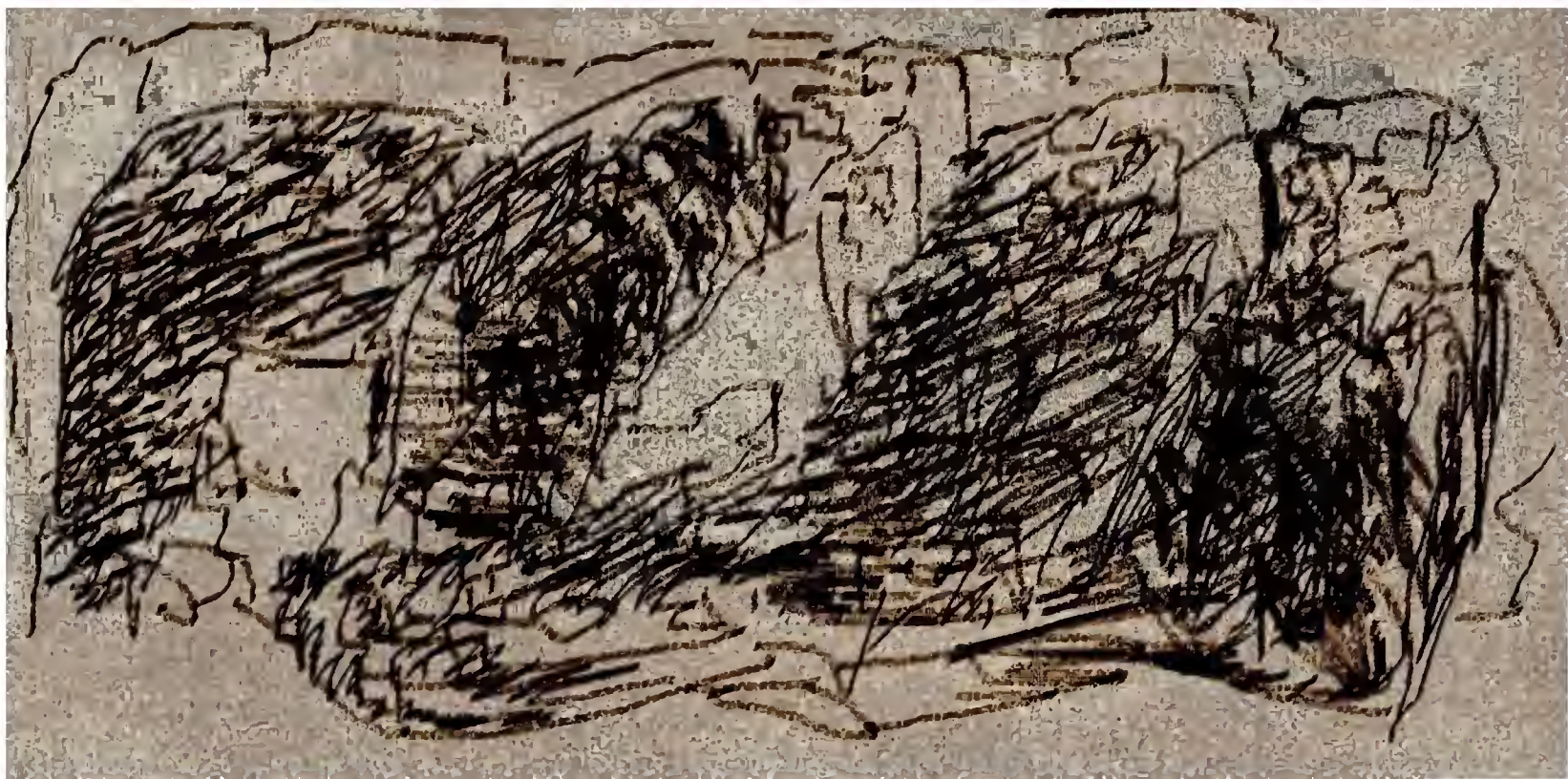


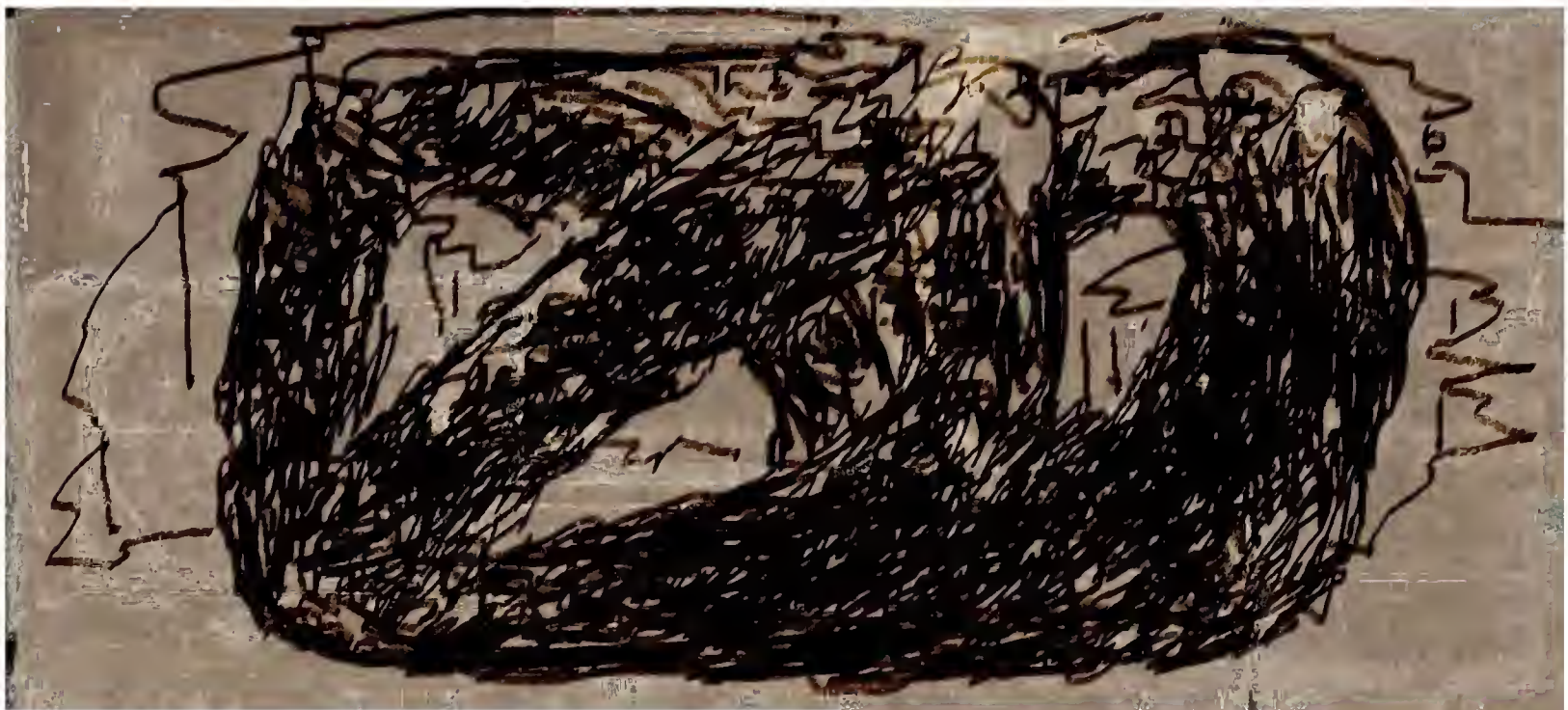




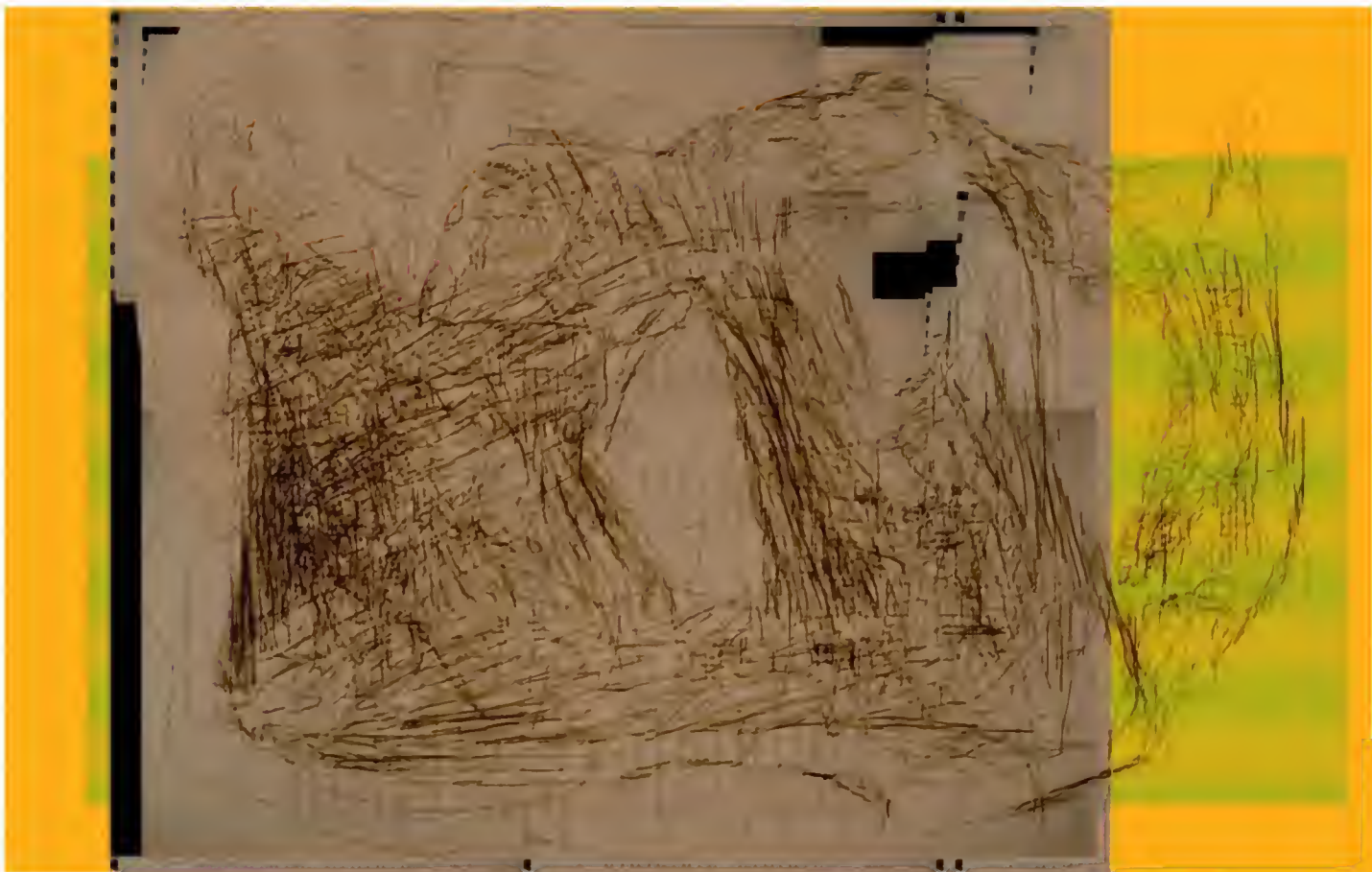










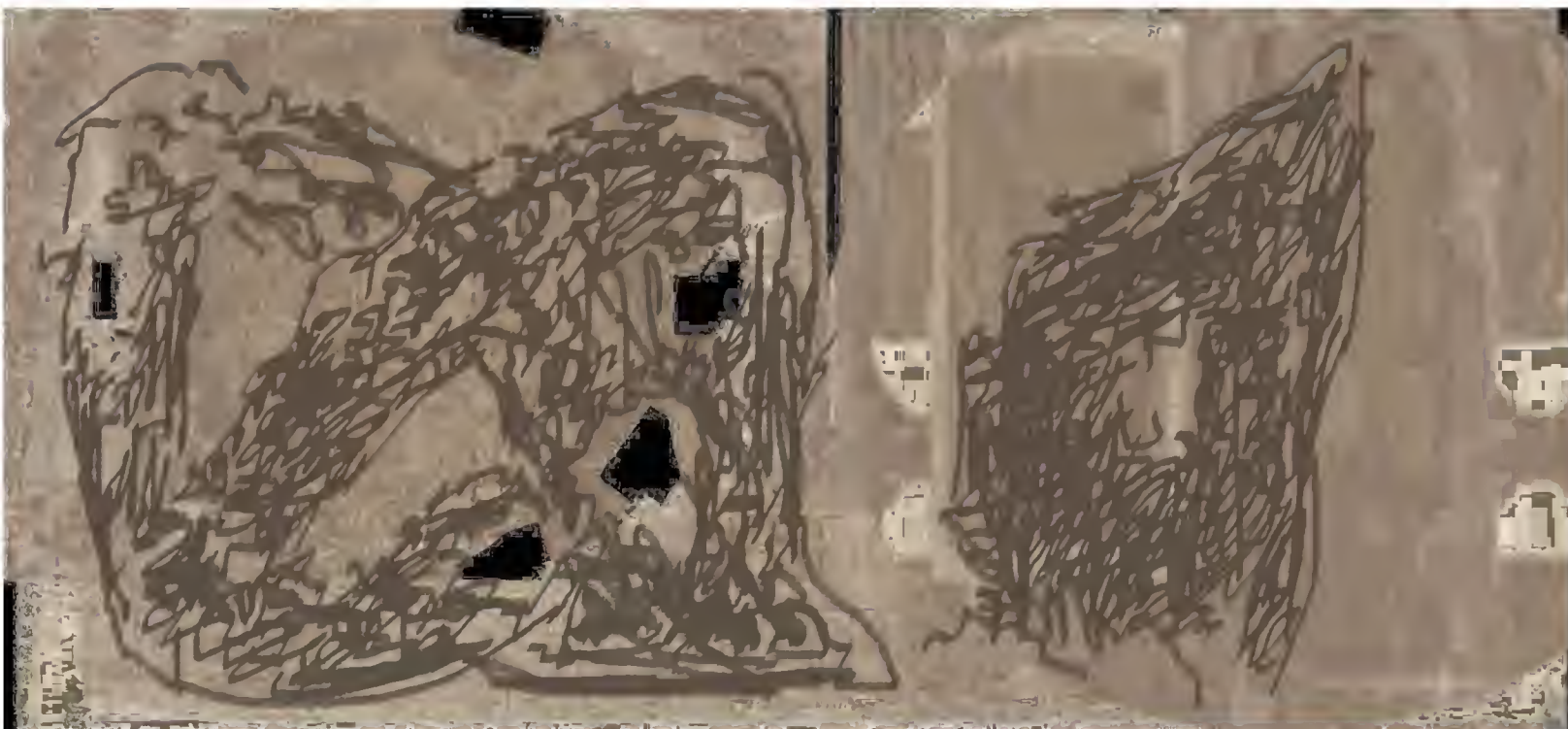


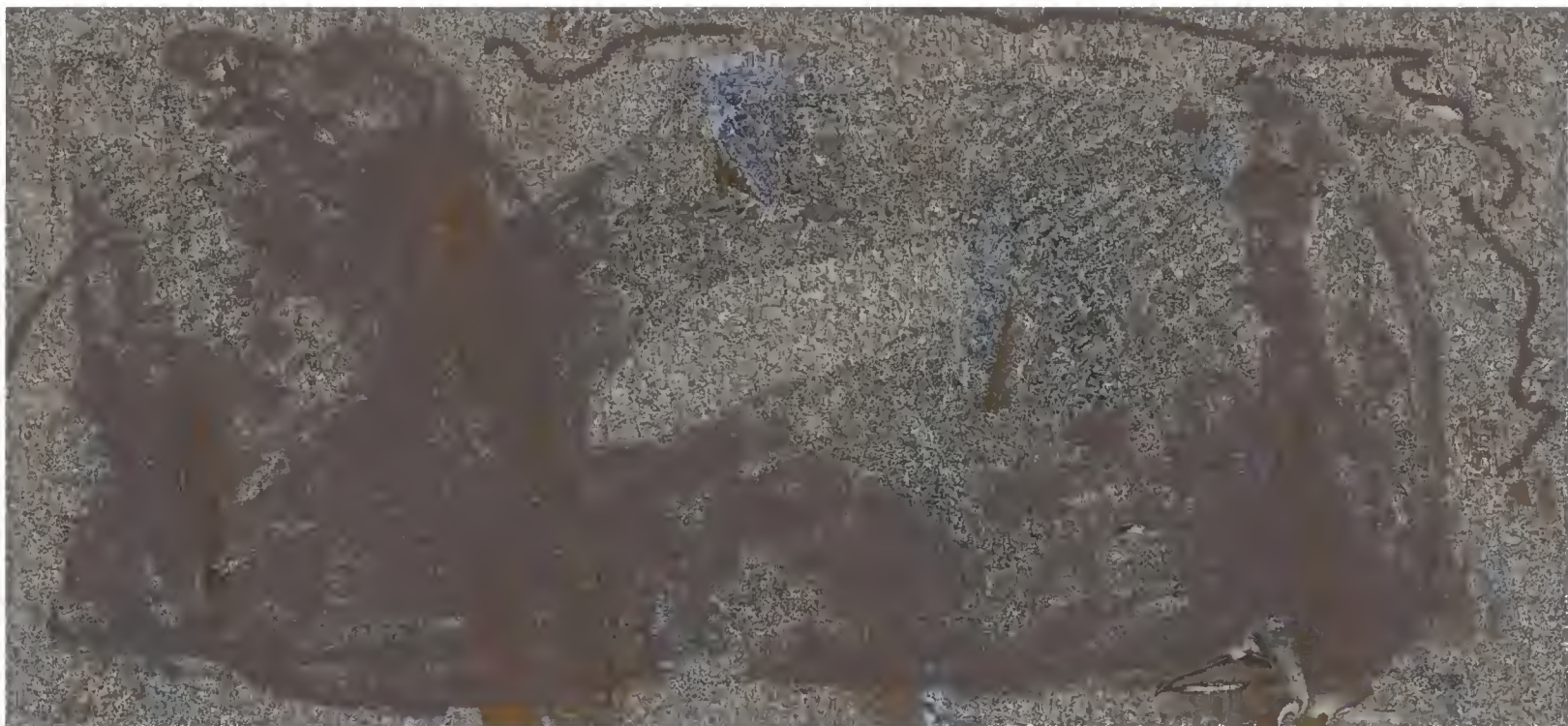


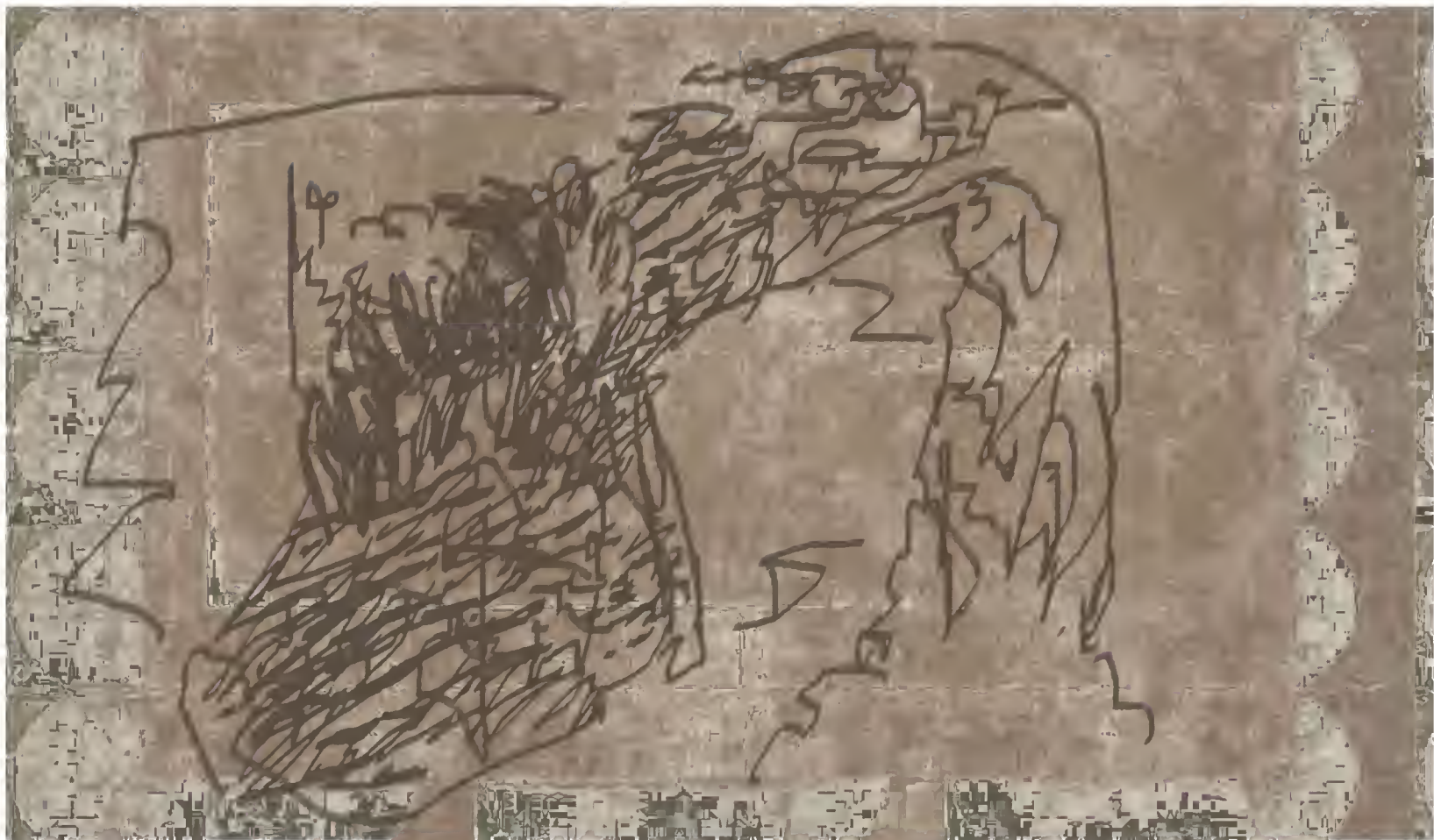


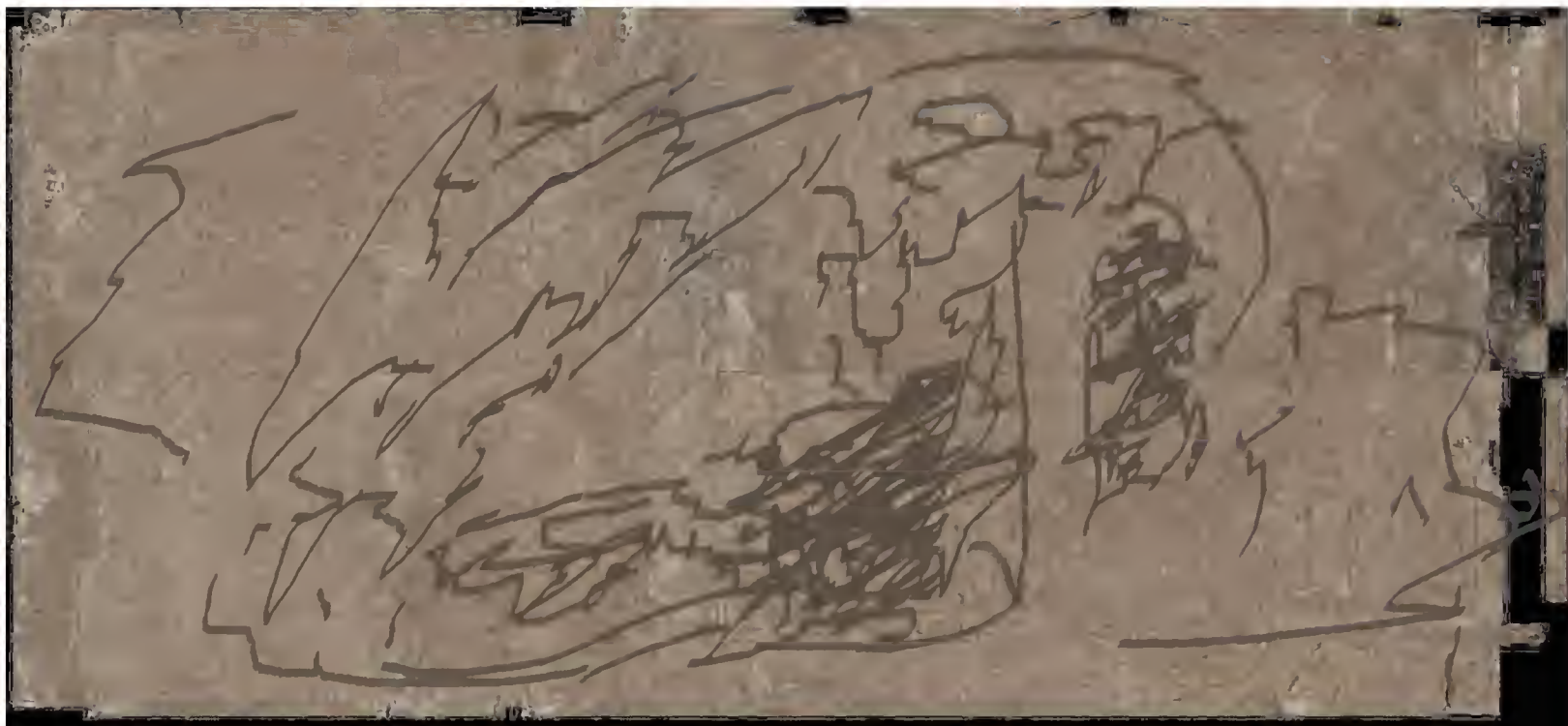








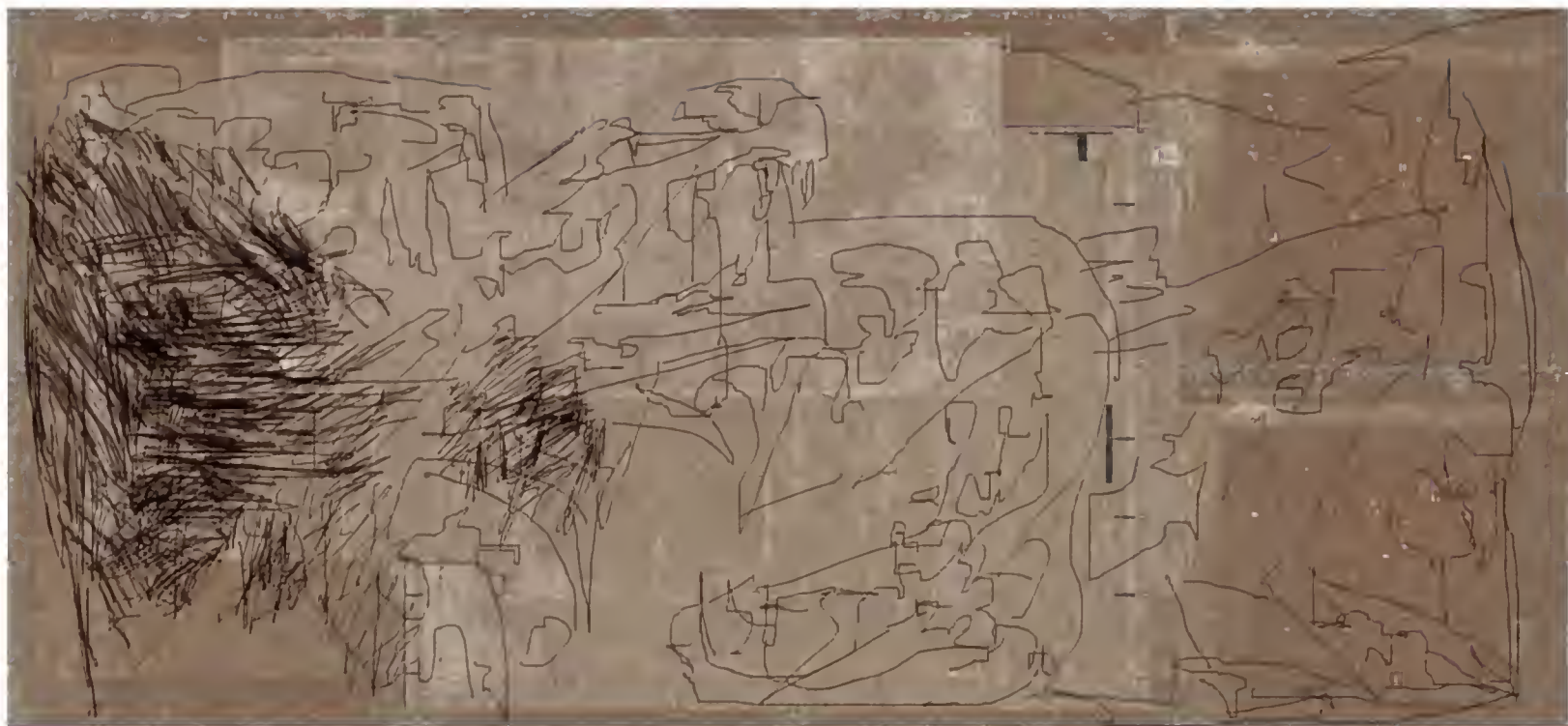






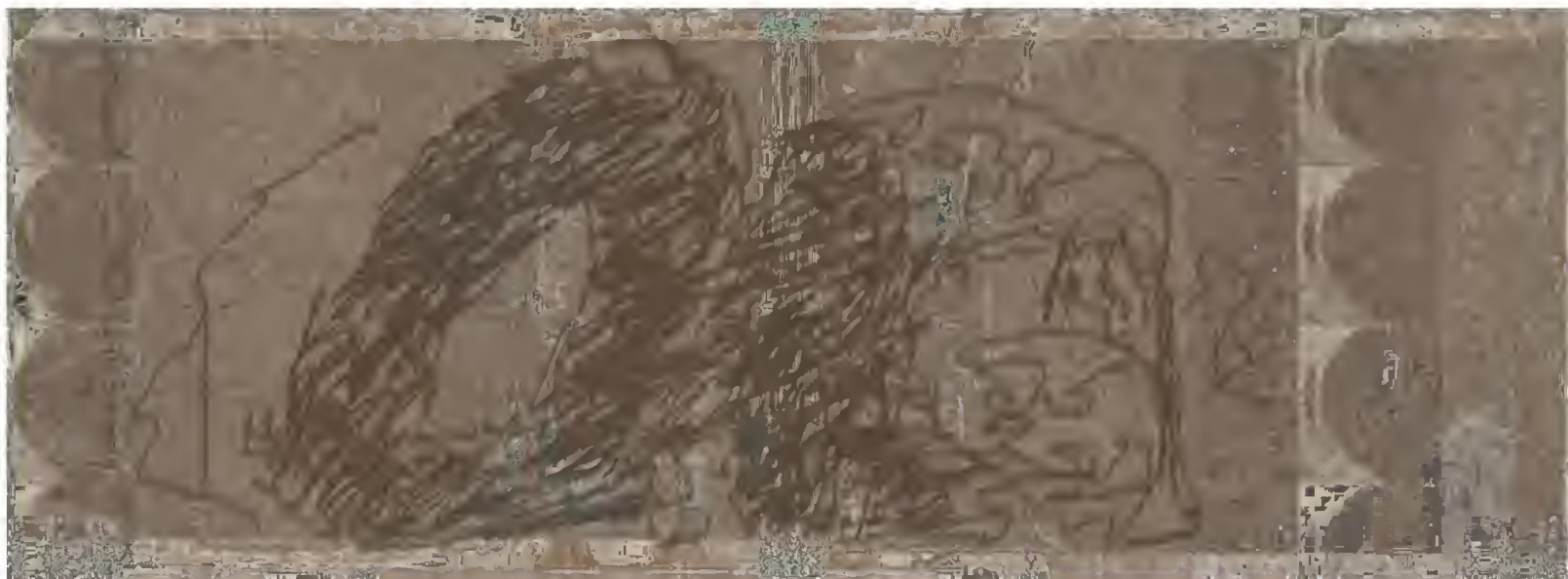












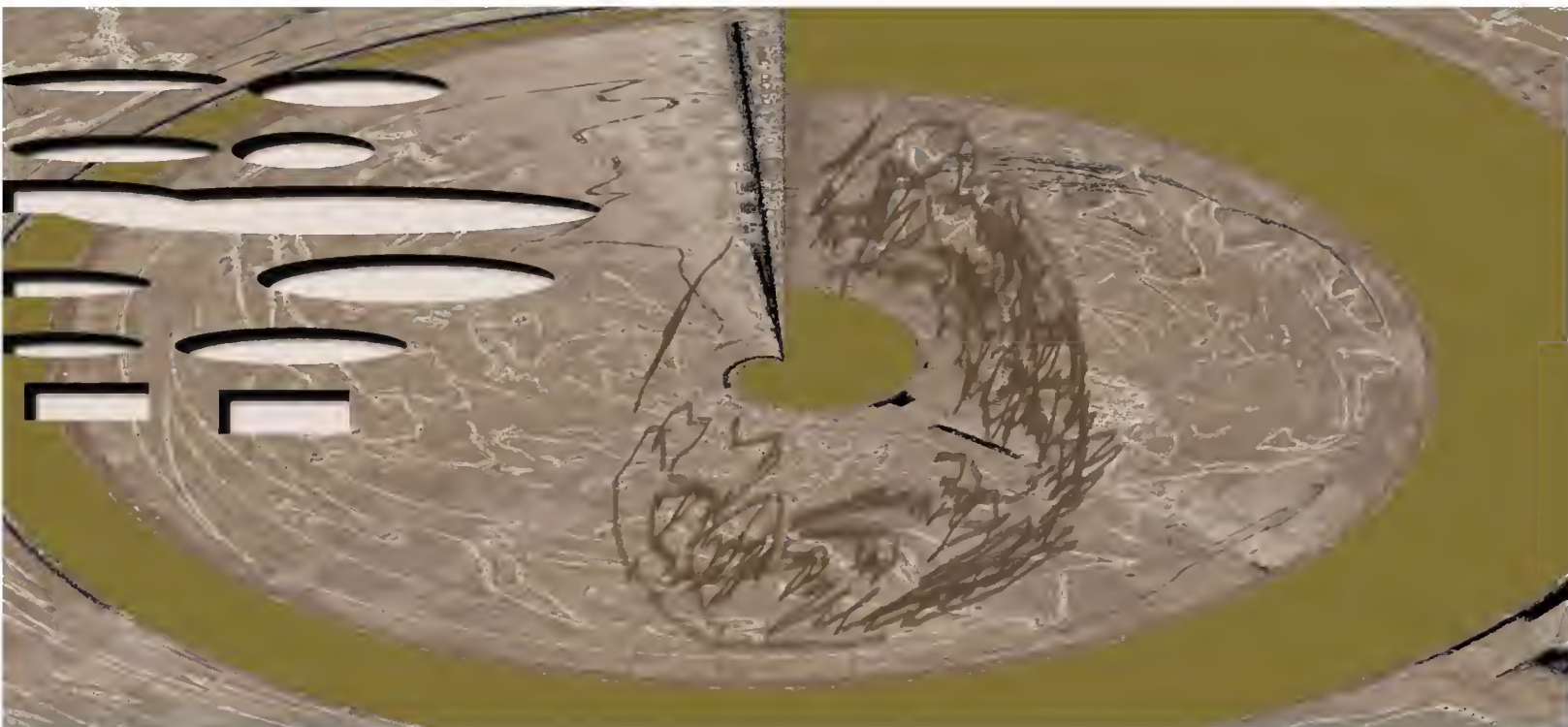


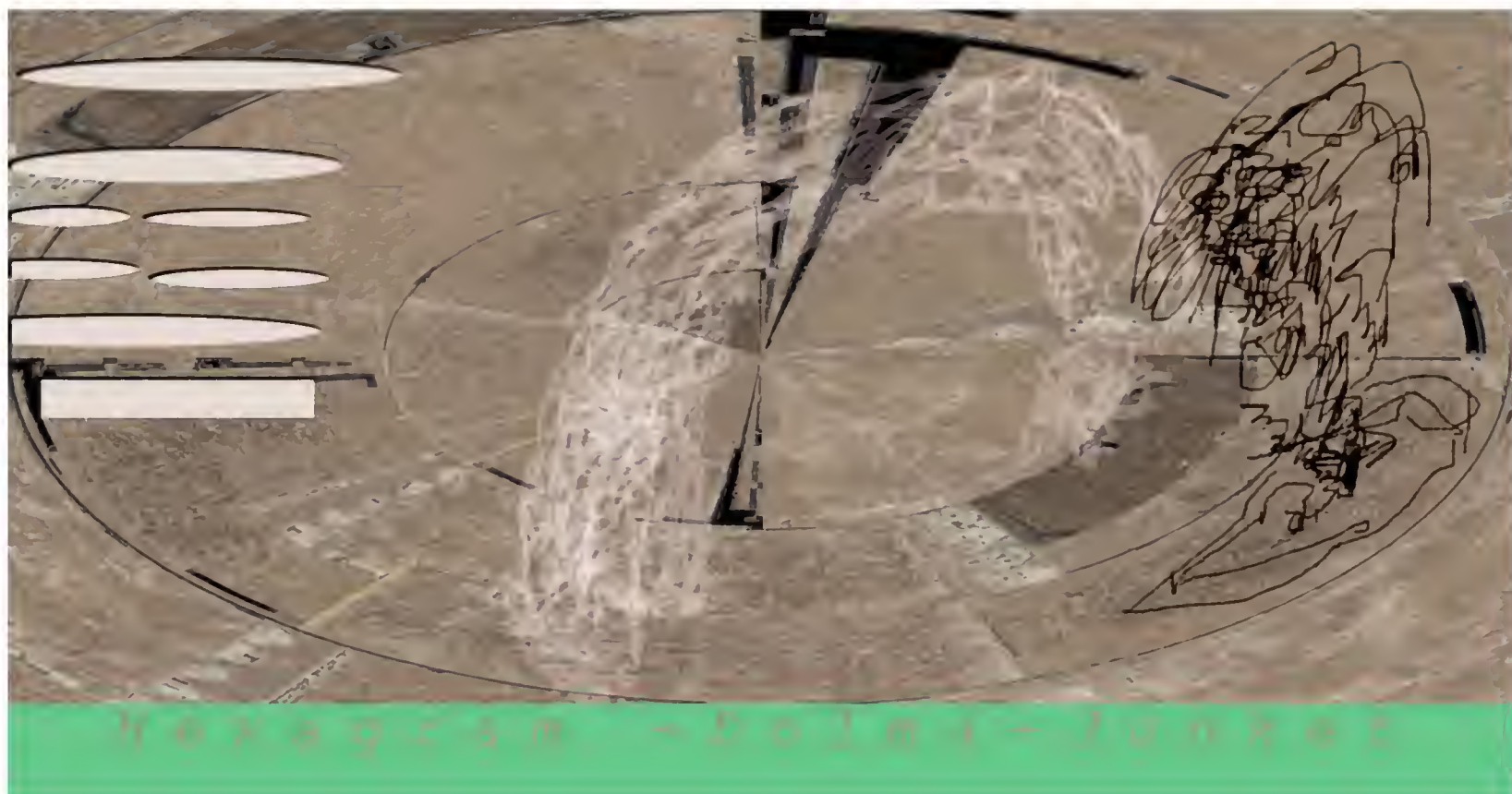
Draughts Game
Romanesque In Rome

Topos topestnesia
Fresco W. Blind Window





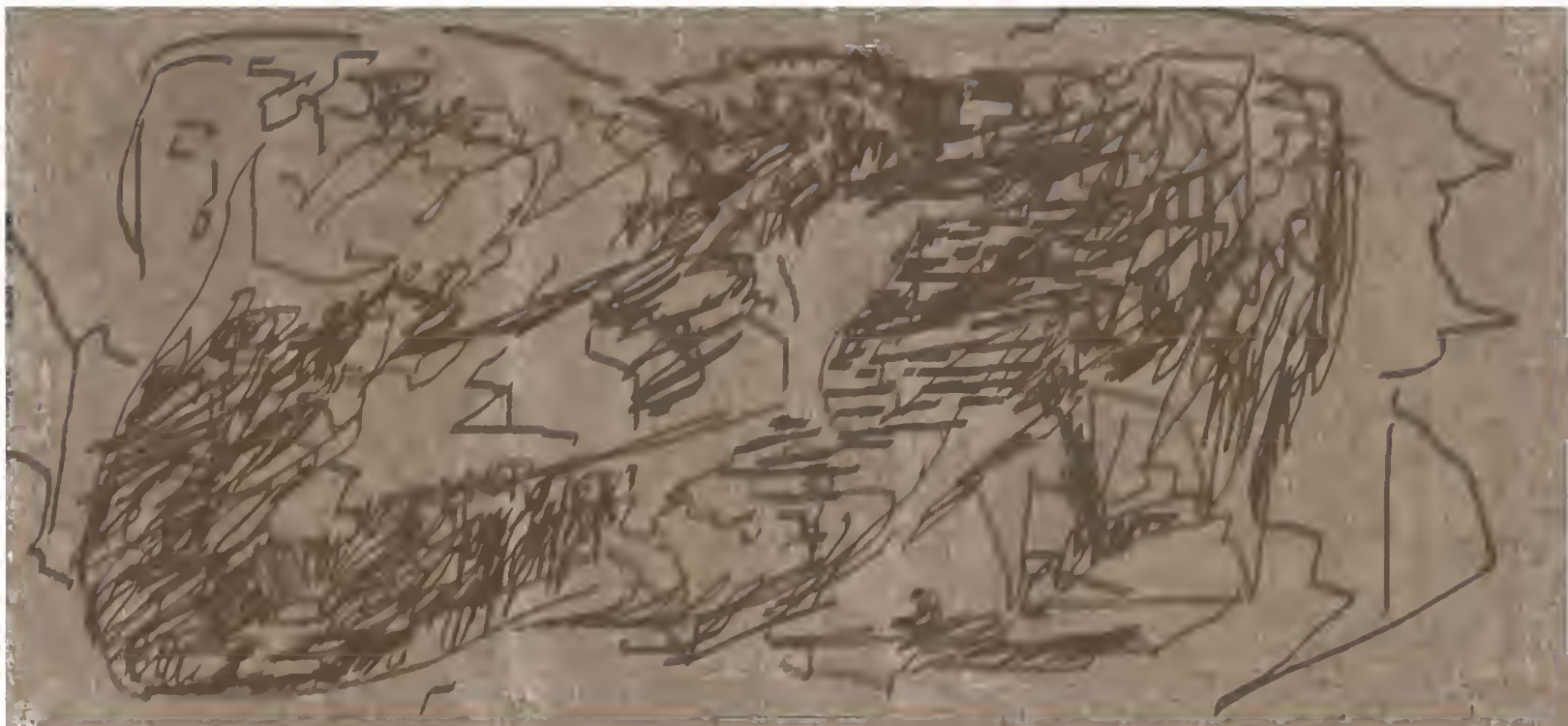


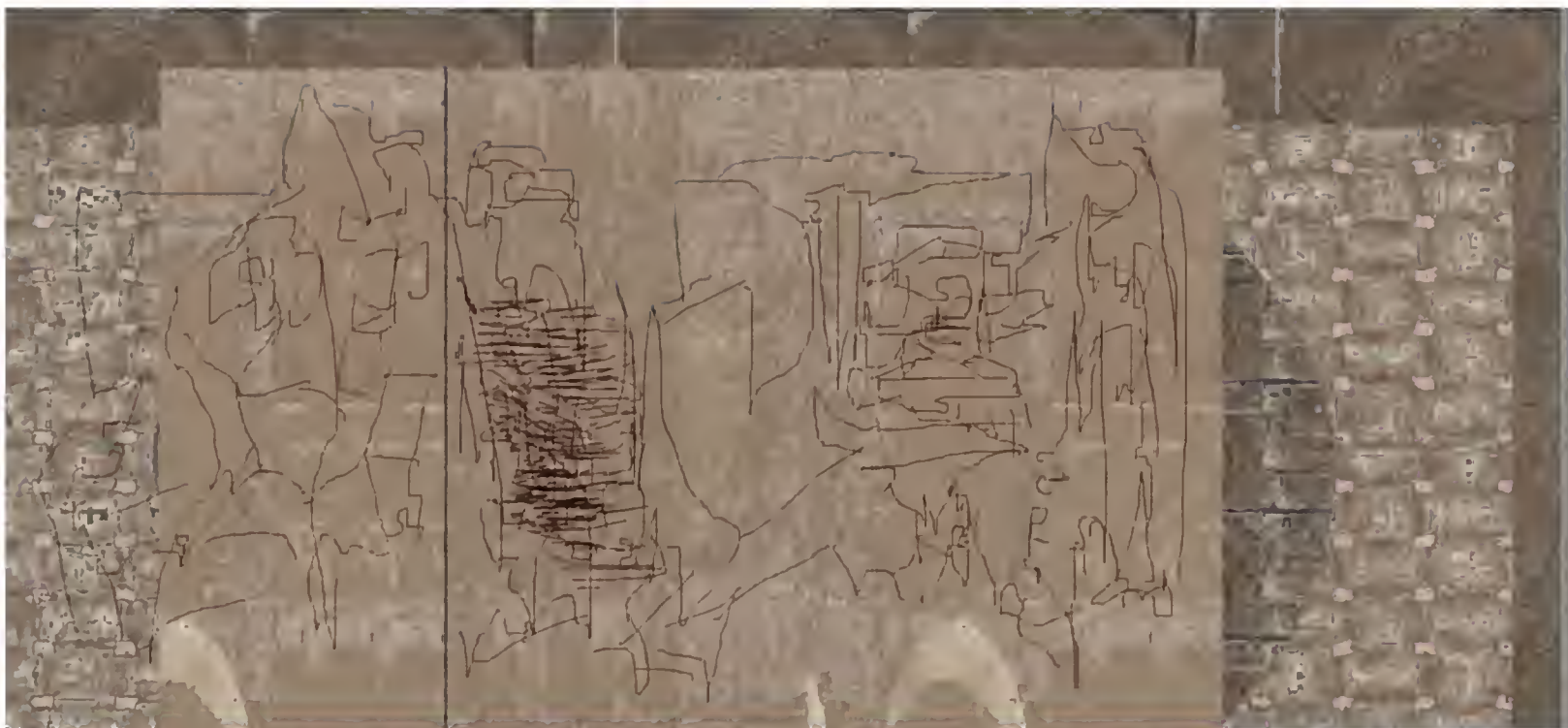


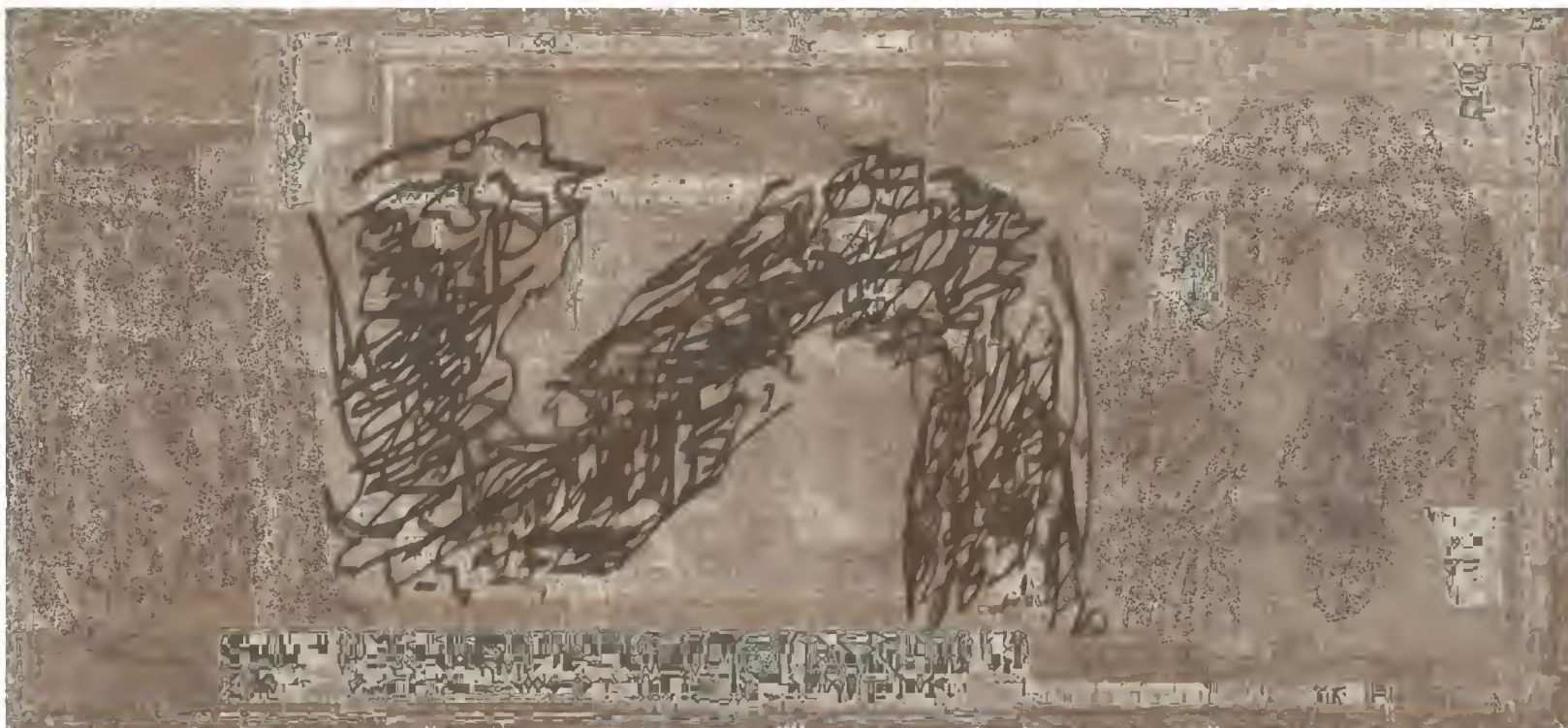


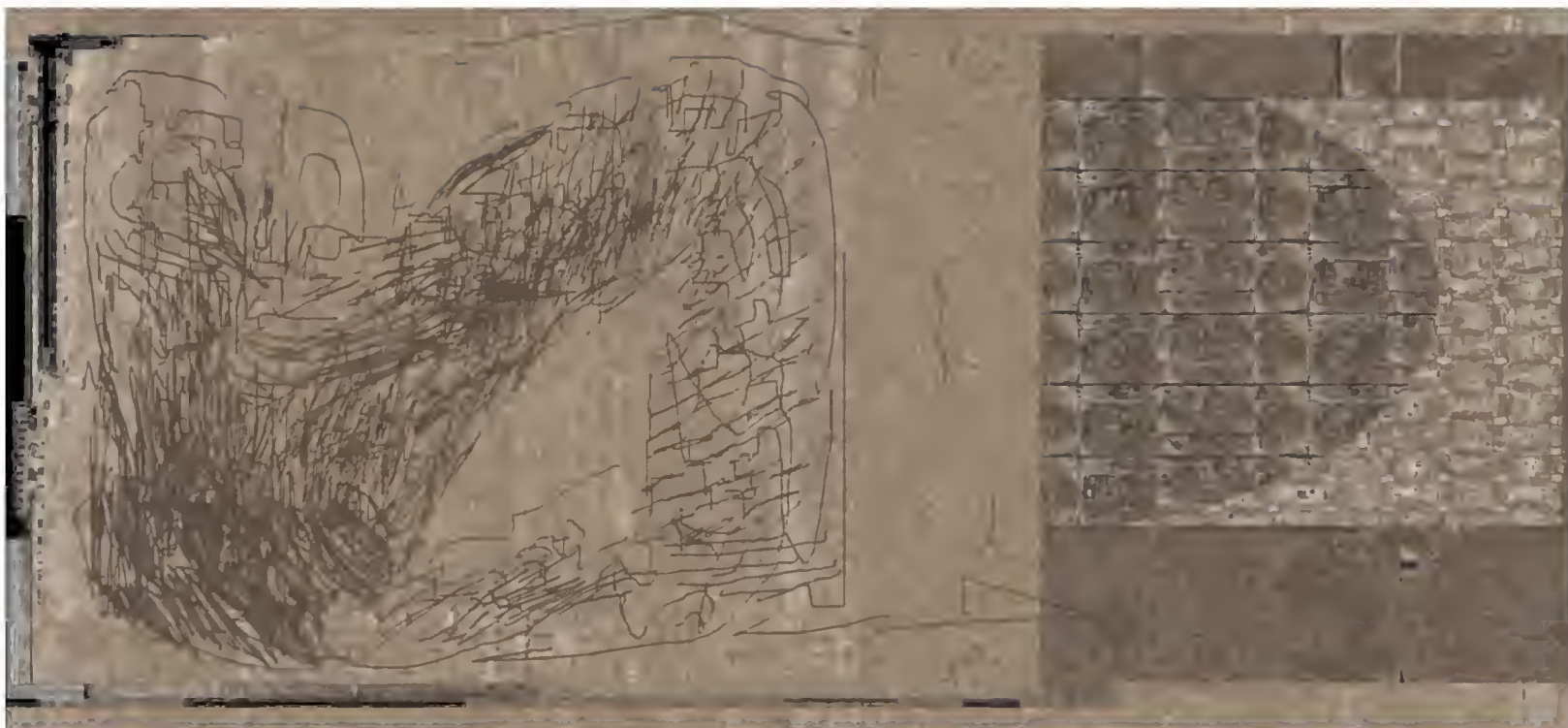




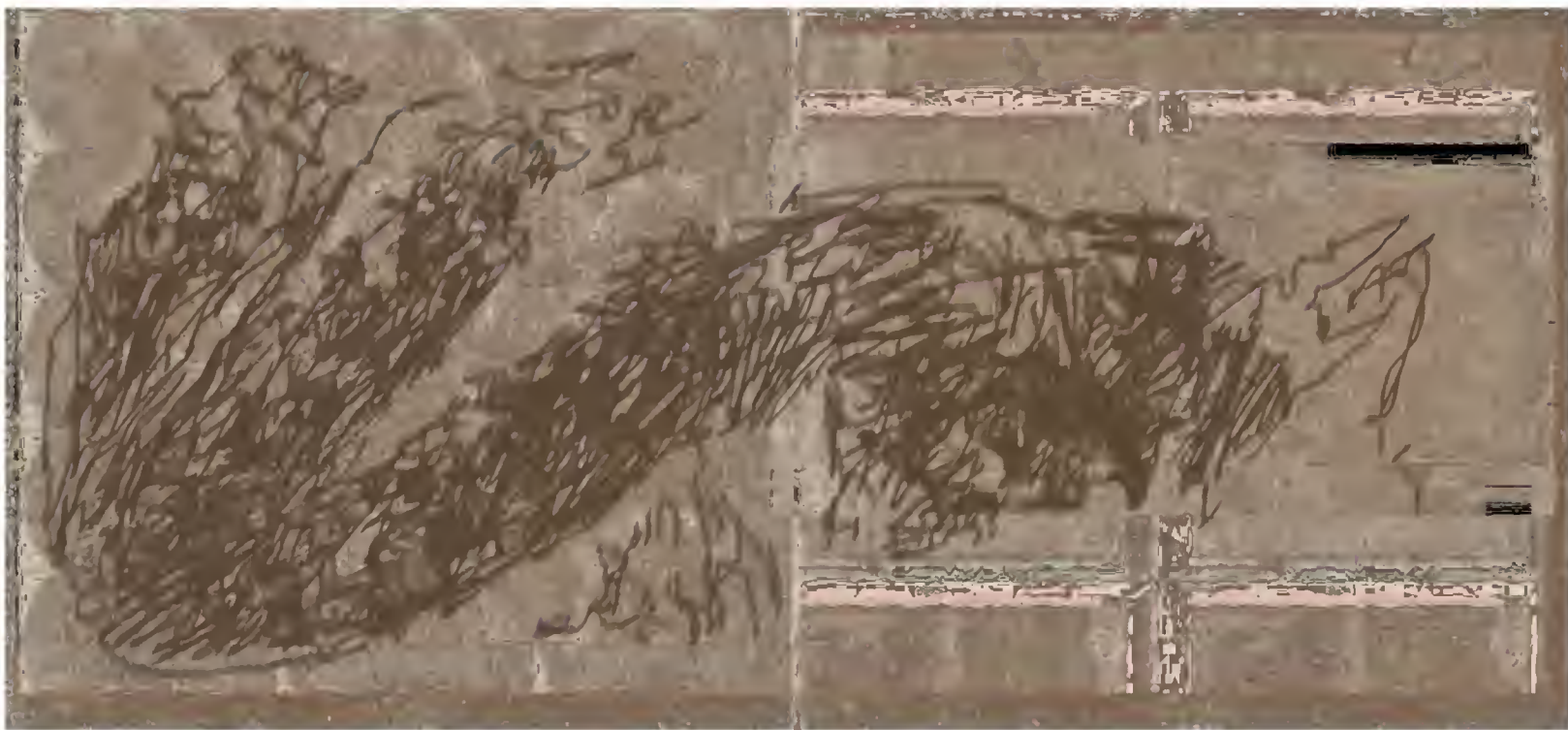




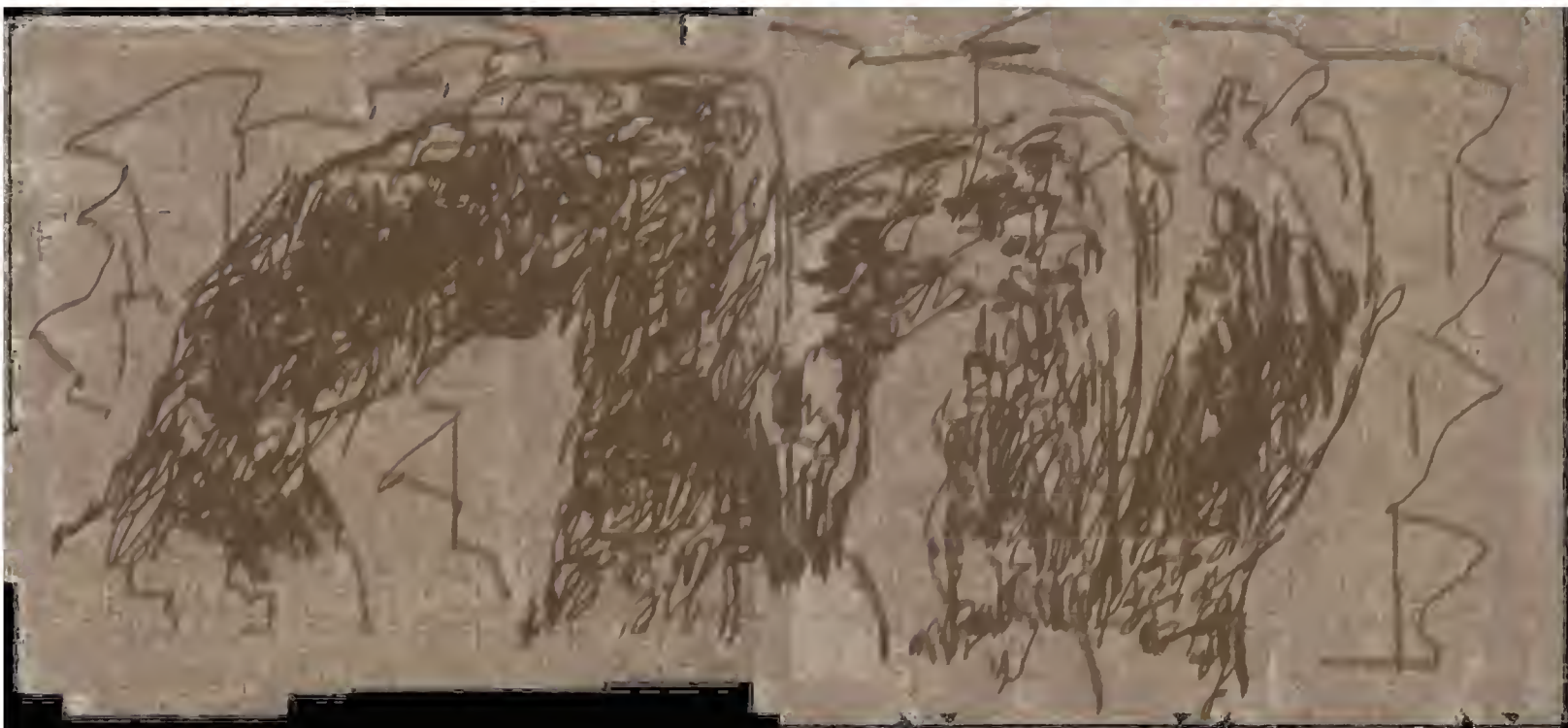


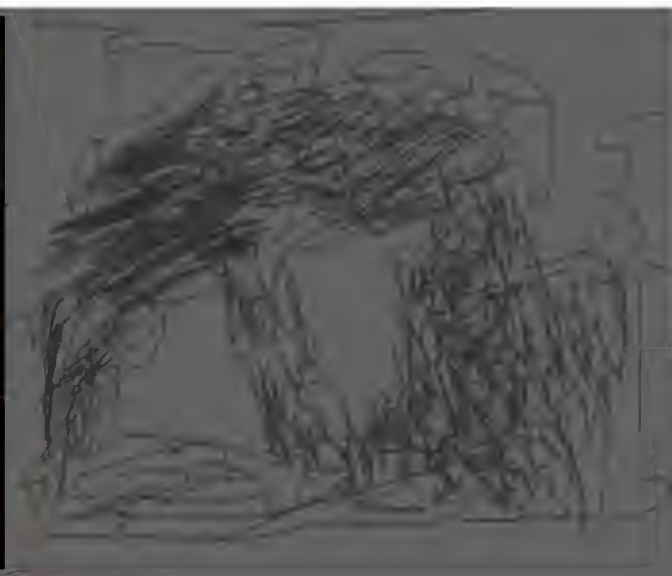


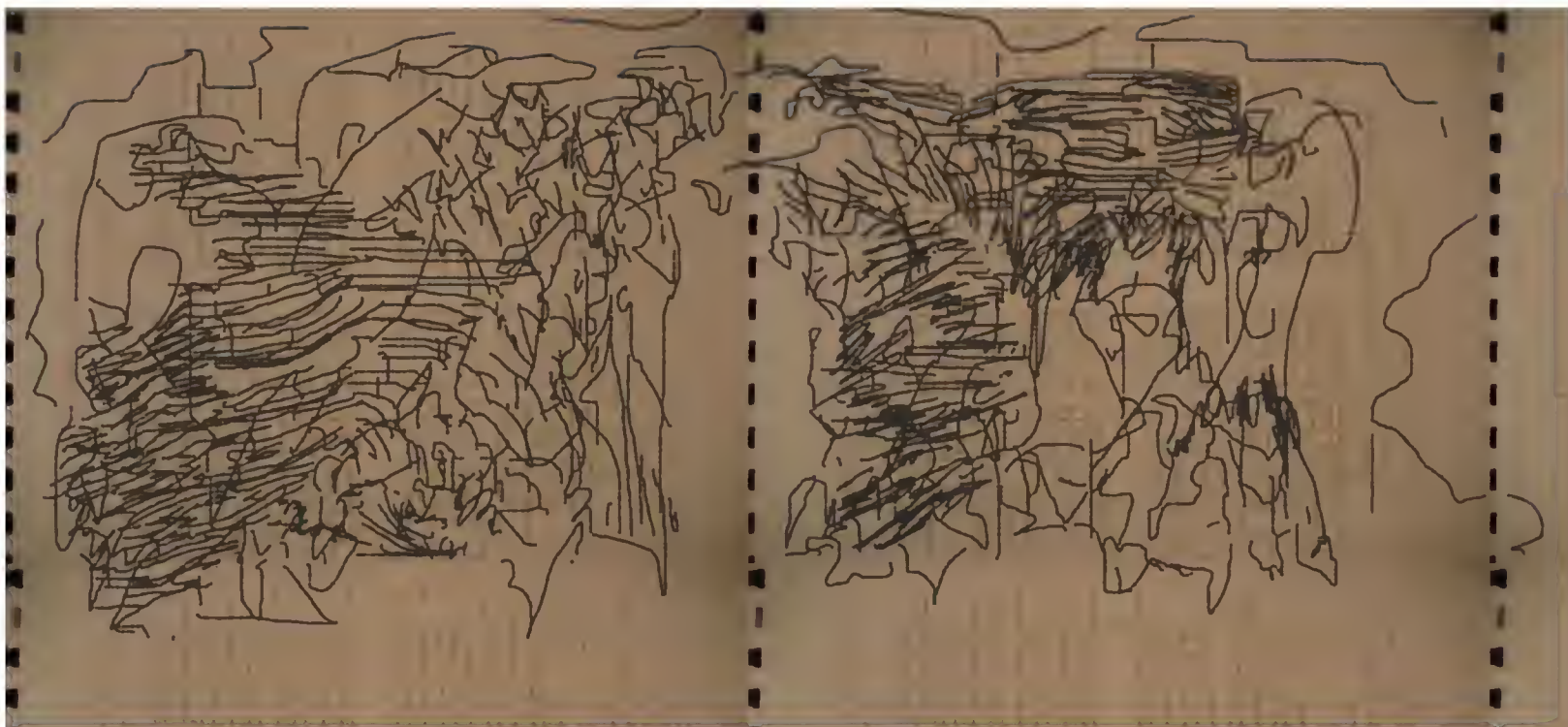






















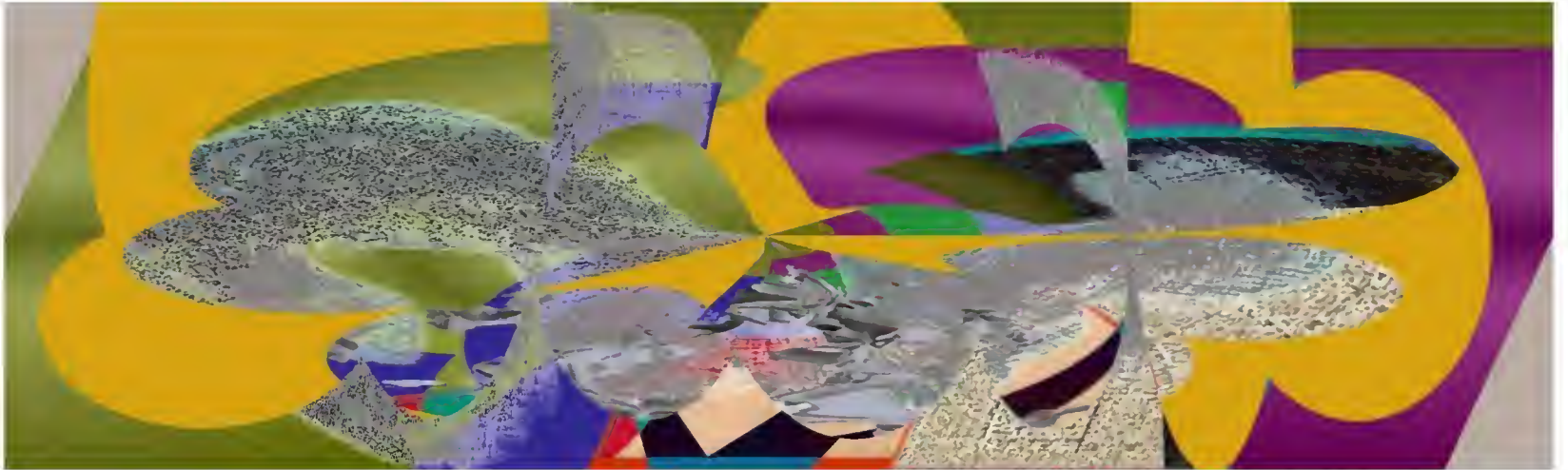


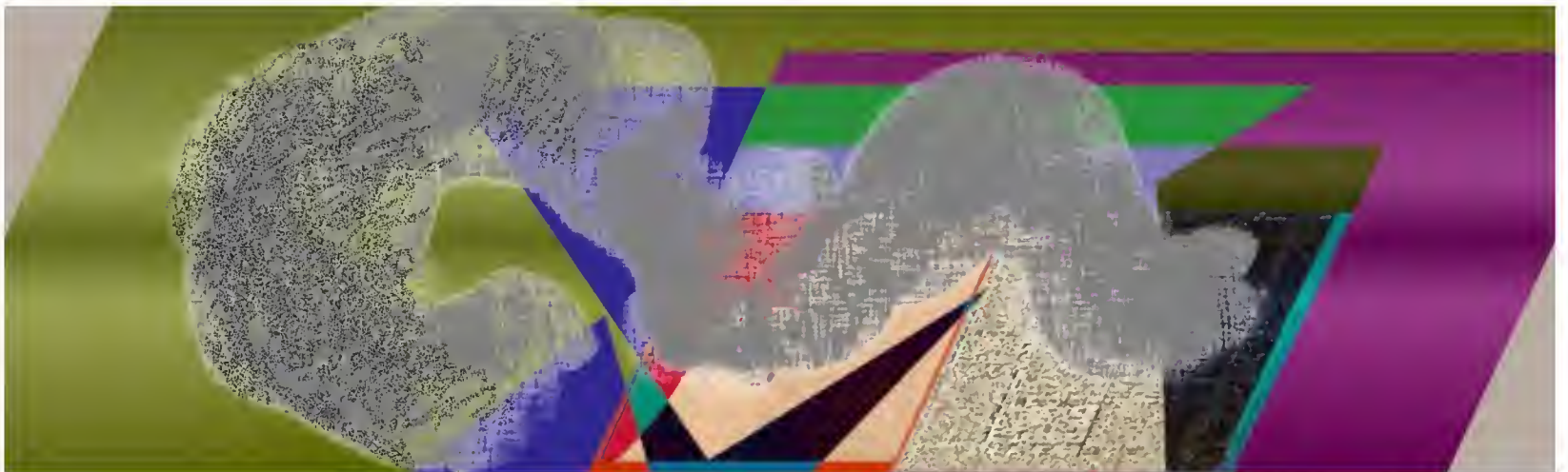




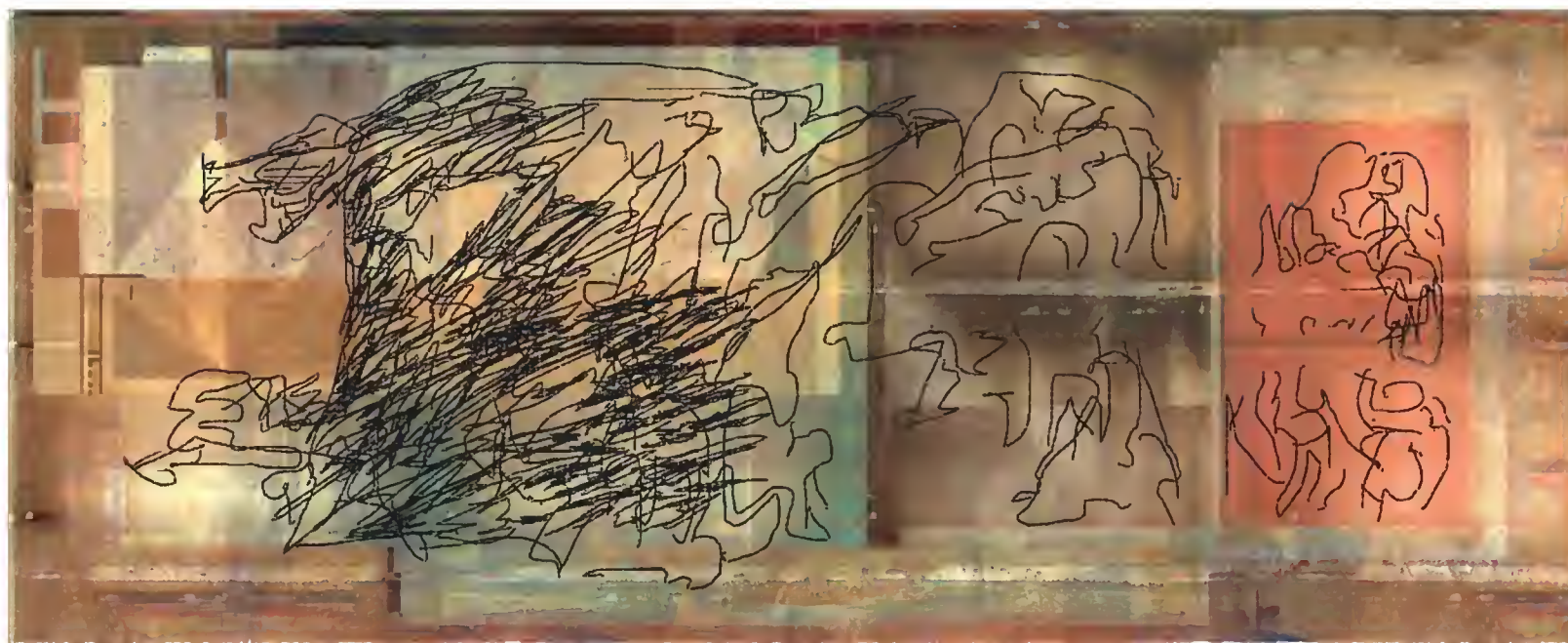




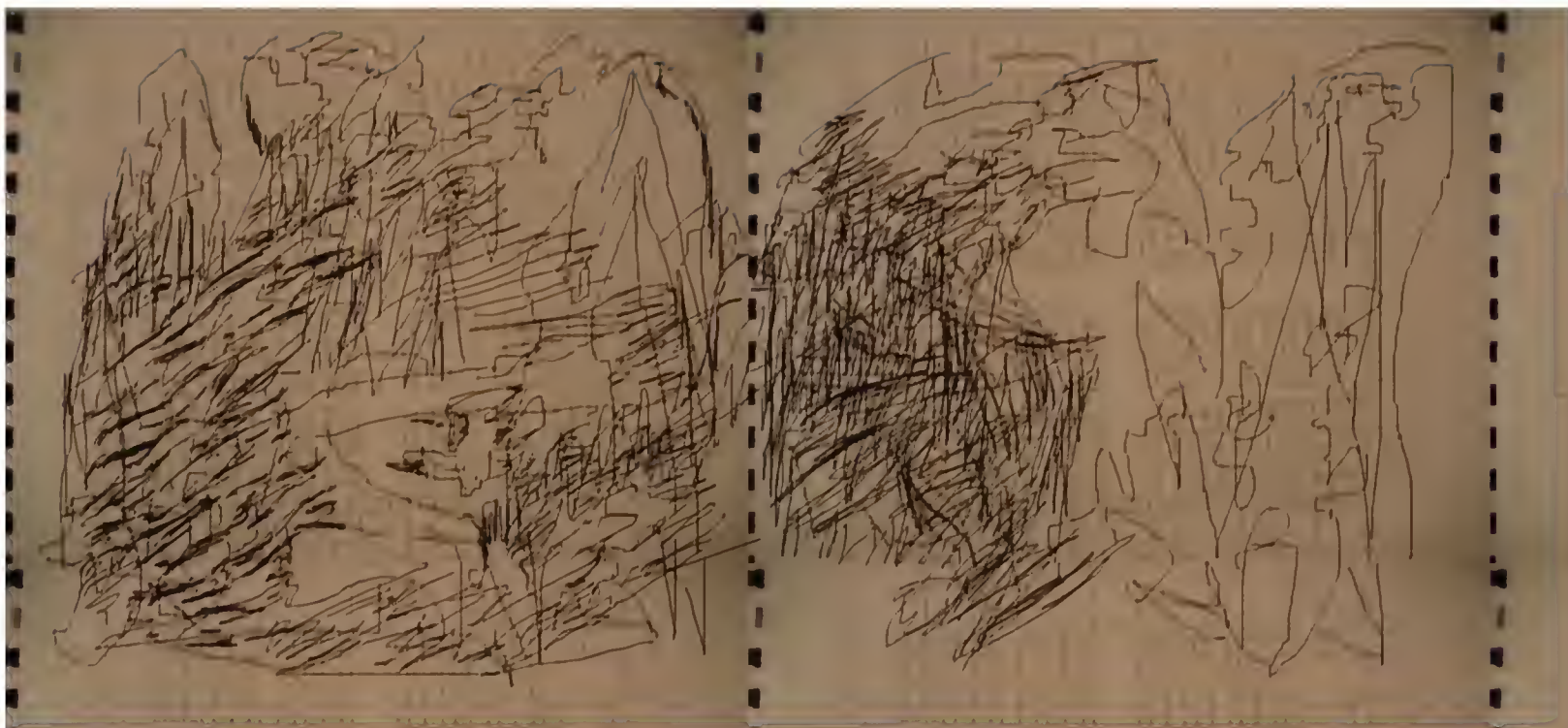


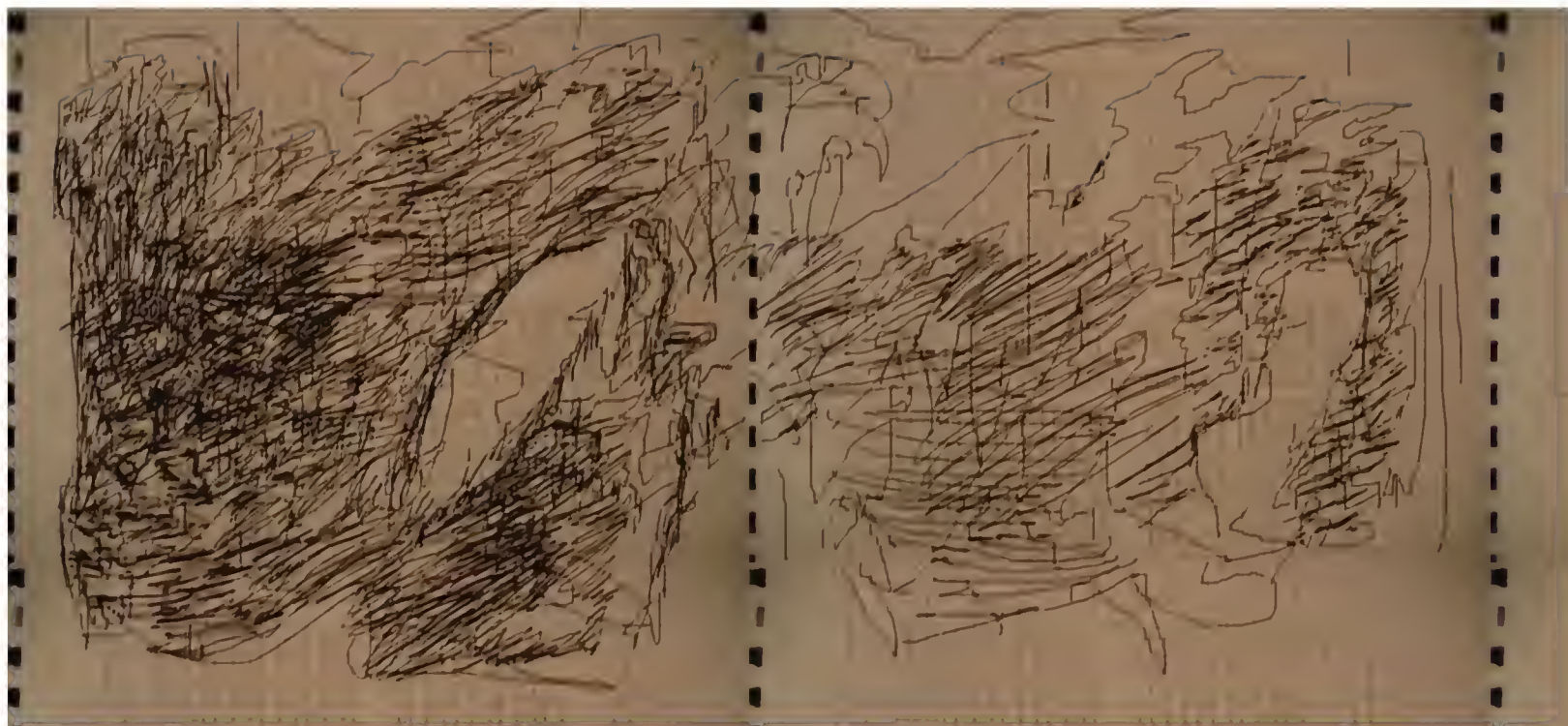


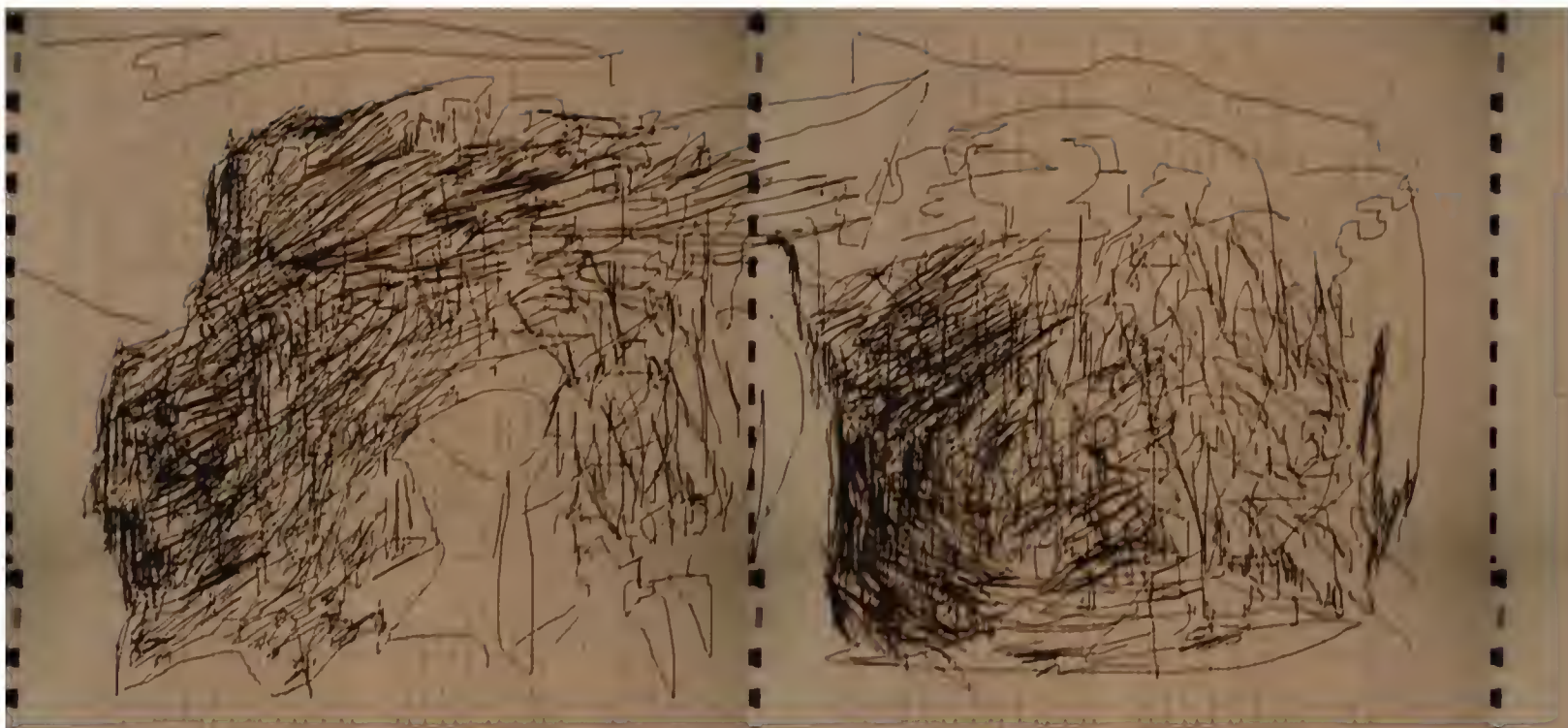


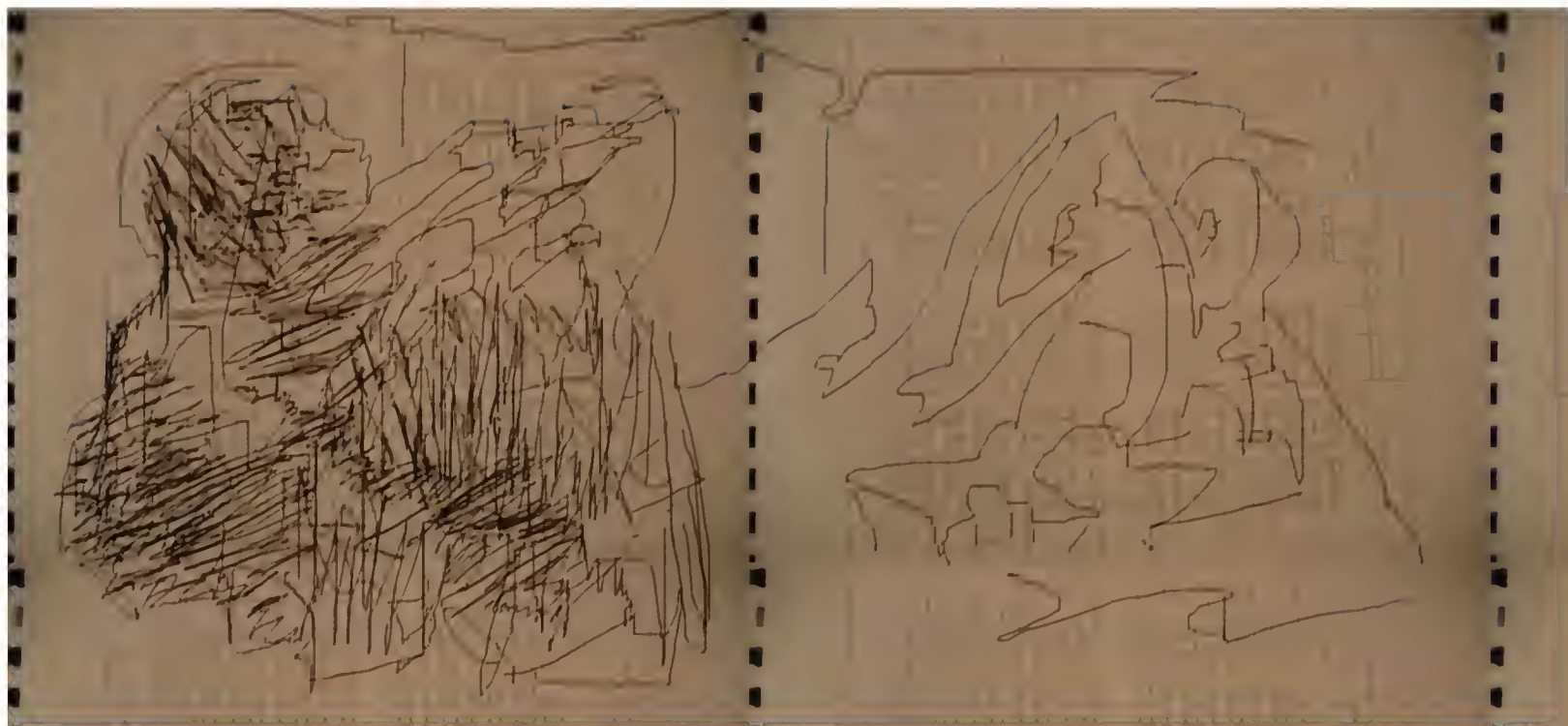


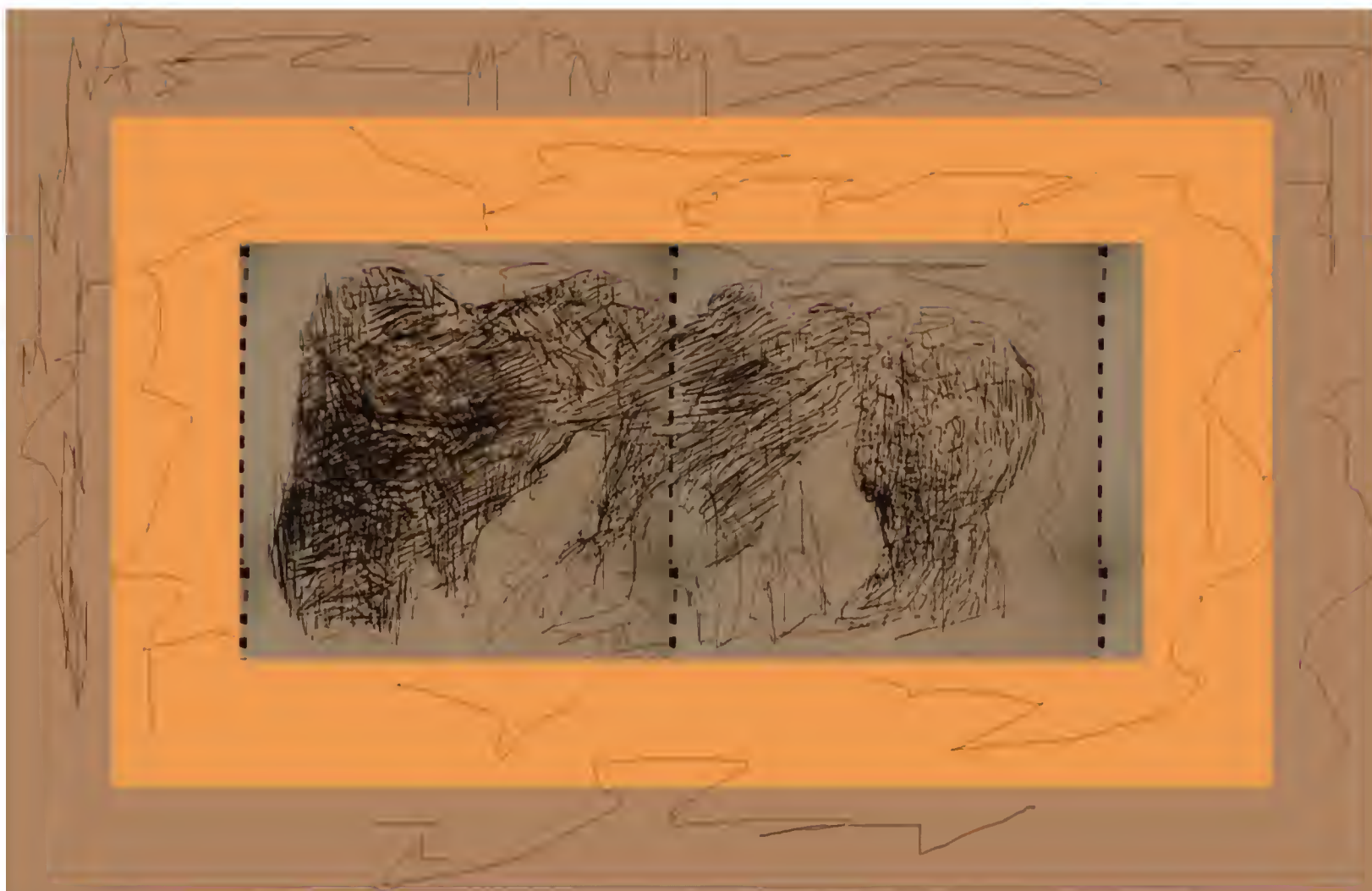










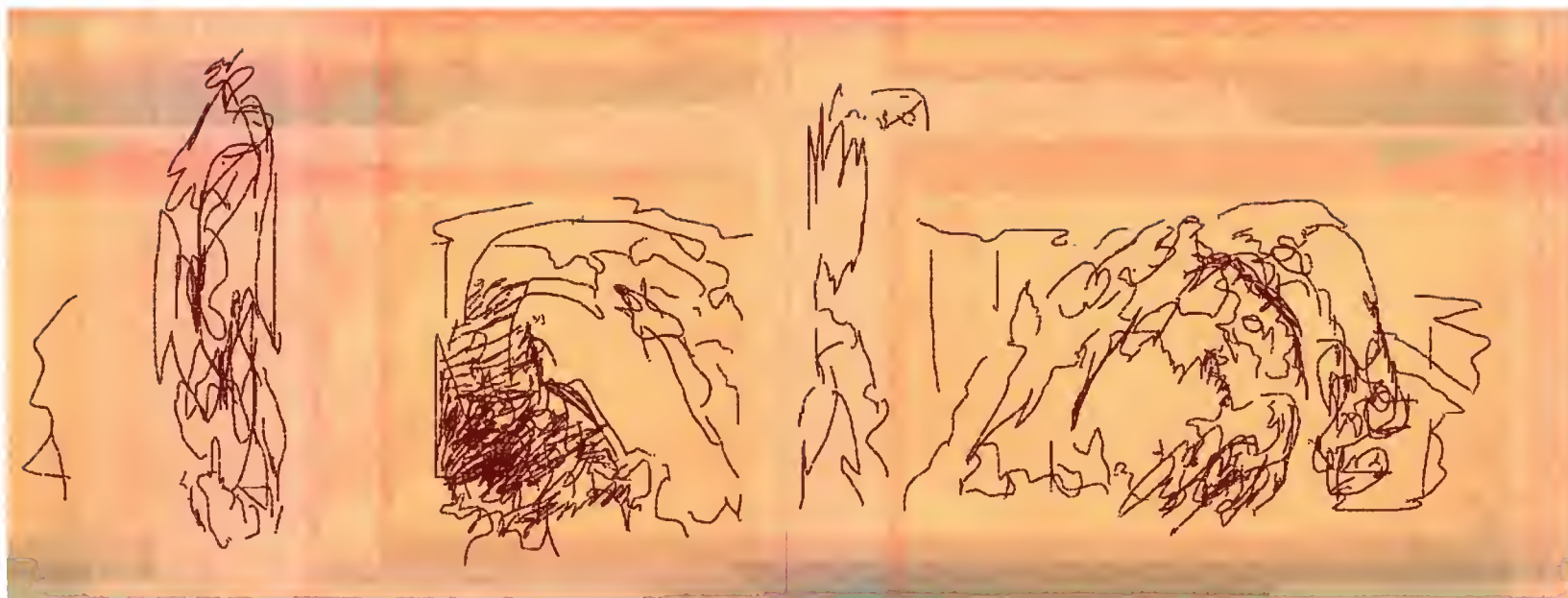








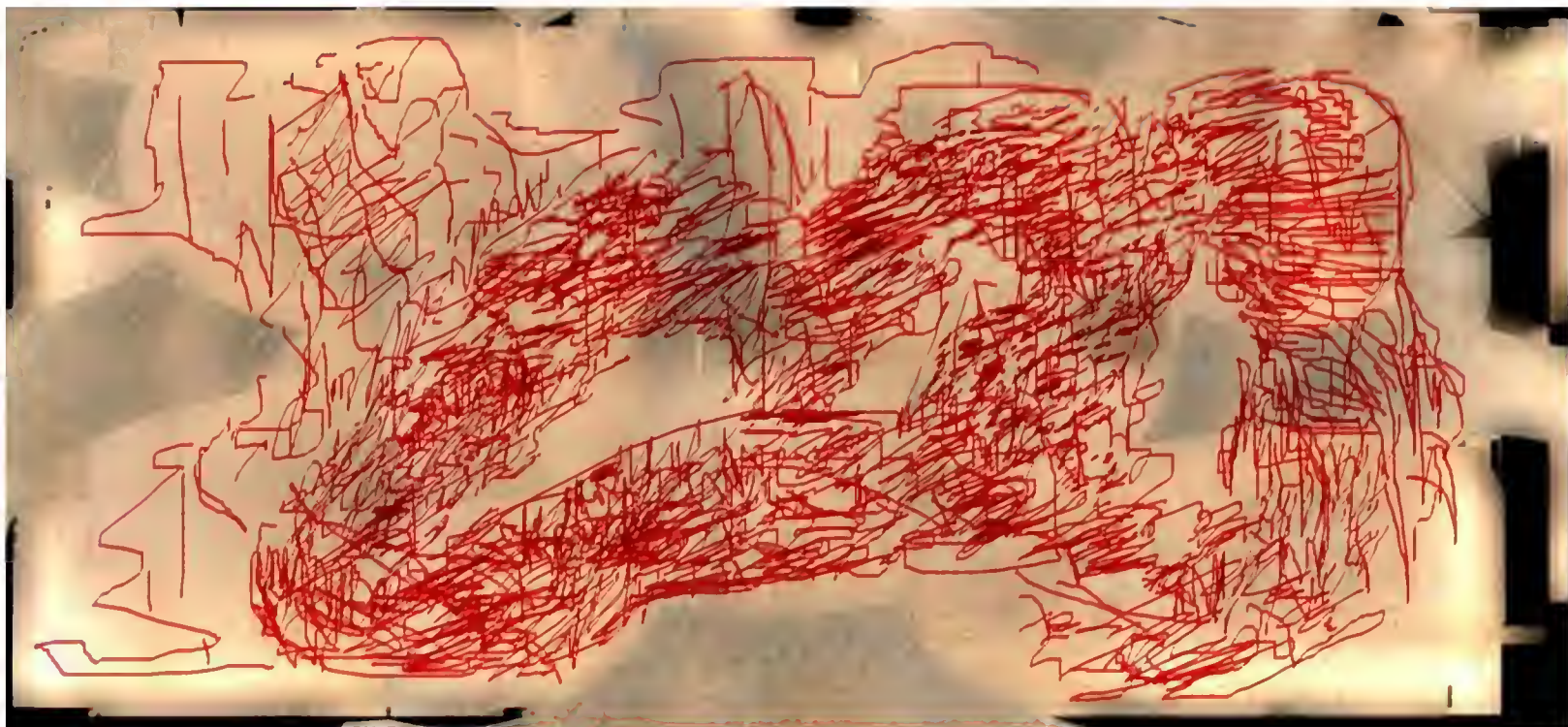


















Albertine Window
With Continental Drift 8



